HINDU MUSIC

AND

THE GAYAN SAMAJ

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AND

THE GAYAN SAMAJ.

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FORT SAINT GEORGE,

Madras, 20th December 1887.

Sir,

We beg to take the liberty to solicit your help in connection with the "Madras Jubilee Gayan Samaj" (an institution to revive and encourage the arts and science of Hindu music.)

The progress already made by the Samaj since its formation is indicative of the fact that it is gradually passing from an experimental into a practical stage of existence and with sufficient funds at its disposal may eventually succeed in imitating the Royal Academy of Music which was recently inaugurated in England with so much earnestness by His Royal Highness the Prince of Wales.

We may add that their Highnesses the Maharajas of Travancore and Vizianagaram have been pleased to make an annual contribution of Rupees 200 *and* 600 *respectively to the Samaj.*

* *Gentlemen interested in the welfare of the Samaj have already contributed towards the founding of scholarships and prizes for the students of the Samaj schools.*

* Mr. P. Rangaya Naidu Rs. 500.
Col. H. McLeod, R.A. „ 250.
Mr. P. Thyagaraj Chetty „ 100.
„ T. V. Tsoljaram Rao „ 100.
„ A. Dhanakoti Mudelliar Annuity of „ 25.

Under these circumstances any help that you may be pleased to render in furtherance of the objects of the Samaj will be most thankfully received and acknowledged by any of the undersigned.

We remain, Sir,

Your most obedient servants,

BULWANT TRIMBUCK SAHASRABUDHE,
[illegible] Bahadur R. RAGOONATH RAO,
Hony. Joint Secretaries,
Madras Jubilee Gayan Samaj.

HIS HIGHNESS MAHARAJA MIRZA

PASUPATI ANANDA GAJAPATI RAJ

MANIA SULTAN BAHADUR OF VIZIANAGRAM, K.C.I.E.

YOUR HIGHNESS,

This little brochure, which treats of the most salient points in Indian Music, cannot be more fittingly offered to the public than by being dedicated to your Highness, among whose distinguished accomplishments the love of the theory and art of Music in general, and of Indian Music in particular, finds a most prominent place.

In the present neglected condition of this noble art, it is, indeed, a source of the highest satisfaction and encouragement to see an illustrious Prince of your Highness' fame and reputation excel both in the science and practice not only of Indian but also of European Music, and evoke the admiration and draw forth the praises of such master violinists as M. Remenyi of Hungary.

In this respect, as in many others, your Highness stands as a towering example to your countrymen which, it is to be hoped, they will try, however feebly, to imitate. Indeed your Highness' attempt to lead your countrymen may be said to have already borne fruit; for, what is "The Madras Jubilee Gayan Samaj" but a memento of your Highness' wish to see a general taste for music established on a sound basis?

As an humble tribute of gratitude for your Highness' favours and of admiration for your accomplishments, this little book is, with dutiful respects, dedicated to your Highness by

Your most obedient and humble Servant,

BALWANT TRIMBAK SAHASRABUDHE,

Honorary Secretary,

The Madras Jubilee Gayan Samaj.

Madras, 20th June, 1887.

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PART I.

HISTORY OF HINDU MUSIC.

दोलायां शायितो बालो रुदन्नास्ते यदा क्वचित् ॥
तदा गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते ॥ १ ॥
क्रुद्धो विषं वमन्सर्पः फणामान्दोलयन्मुहुः ॥
गानं जांगलिकाच्छ्रुत्वा हर्षोत्कर्षं प्रपद्यते ॥ २ ॥
मृगः सोपि तृणाहारो विचरन्नटवीं सदा ॥
लुब्धकादपि संगीतं श्रुत्वा प्राणान्प्रयच्छति ॥ ३ ॥
संगीतपारिजातः ।

Whenever a child laid in a cradle cries it attains great pleasure on drinking in the delicious nectar of music. The serpent enraged and vomiting poison tosses its hood and attains very great delight on hearing the music of the charmer. The beasts of the forest, living upon the grass, wander about the forest and give up their lives listening to the music of the hunter.—*Sangita Parijâta.*

Brief and general account.

It has been said most significantly and appropriately that the world lives and acts by sound, and philosophers have held that the universe and all that exists is the product of Nada Brahma or sound. In the speech of the human race sound exercises the most important influence over the understanding and the will of man—over the former by information and over the latter by persuasion. But besides these two ways in which sound affects the existence of man as a factor of human society, there is still another whose influence is paramount, viz., that in which the feelings are delighted by means of harmonic sounds, which in the most developed form constitute music.

The powerful sway of music over the tenderer parts of the internal being of man is felt by every one that breathes in

the world, and it should be admitted, on all hands, that the impulse has, from time immemorial, been felt in this land of hoary renown as keenly as in any part of the world, at any stage of its history, where the finer arts and the higher sciences were and have been cultivated. Music as an art and a science was held in venerable estimation in India from very early times, and was regarded with a halo of divinity and sacredness. We have read how our illustrious ancestors, the dwellers of the forests and the mountains, our adorable Rishis of old, had been chanting in ecstacy the divine hymns of *Arkas*, *Gathas* and *Samas*, and through them offering up their prayers to the Divine power. We have been informed how the royal youths at *Valmiki's Ashram* were taught the history and exploits of their divine father in music and verses sung upon the *Vina* with the utmost precision and accuracy, and how *Ravana* (himself the reputed author of independent works on the science of music) recreated himsel amidst the delightful performances of the nymphs and *Rakshasis* who formed his harem.*

It is hardly possible to picture to ourselves a more charming scene than that in which *Krishna*, in the midst of his *Gopi* associates, on the banks of *Yamuna*, played rapturously upon the bamboo flute those witching strains, which like those of the Greek Orpheus of old, set the Devas, the Gandharvas and the mortal men with their consorts and even the beasts of the field, and the very hills and dales and streams a-dancing.† Any student of ancient Indian

* नृत्यवादित्रकुशला राक्षसेंद्रभुजांकगा । काचिद्वीणां परिष्वज्य प्रसुप्ता संप्रकाशते ॥ १ ॥ पटहं चारुसर्वांगी न्यस्य शेते शुभस्तनी । विपंचीं परिगृह्यान्या नियता नृत्यशालिनी ॥ २ ॥
Valmiki Ramayana, Sundarakanda.

† वृंदशो व्रजवृषा मृगगावो वेणुवाद्यहृतचेतस एत्य । दंतदष्टकवला धृतकर्णा निद्रिता लिखितचित्रमिवासन् ॥ १ ॥ बर्हिणः स्तबकधातुपलाशैर्बद्धमल्लपरिवर्हविडंबः । कर्हिचित्सबल आलि गोपैर्गास्समाह्वयति यत्र मुकुंदः ॥ २ ॥ ताहं भग्नगतयः सरितो वै तत्पदांबुजरजोऽनिलनीतम् । आमशन्त्यपसि वा बहुपुण्याः प्रेमवप्तभुजा हतवैगाः ॥ ३ ॥
श्रीमद्भागवते दशमस्कंधे ।

literature could not but be struck with numerous accounts of *Gandharvas* and *Apsarasas*, the professional singers of Heaven, singing and playing delightful melodies with their consorts in the air and before their sovereign. Saraswati, the partner of Brahma, Narada, Tumburu, Haha, Huhu, Siva, Parvati, and a host of other celestial beings have been represented as irresistibly brought under its influence. The awe and veneration with which music was regarded in the divine regions continued to influence the mortal kings on earth, and the cultivation of music as an art and a science was held to be a portion of the daily duties of a prince. What results it achieved when in their hands is apparent from the fact that in the list of authors of treatises on music, hereto appended, the names of royal personages are not a few.

This state of things continued without interruption until very recent times, subject, of course, to the degeneracy consequent upon the fallen condition of our native rulers in later times. Notwithstanding its degeneration thus occasioned it was improved to the extent to which it was possible to improve it in every royal household, and frequent mention is made in Indian literature of princes and princesses versed in the science and art of music to perfection. Besides being held, as we have seen, in esteem in the royal household, it was likewise regarded as a necessary accomplishment in every respectable household. But times changed, and men and women who had it in their own power to continue the impetus so admirably given to it by our hoary ancestors began to slacken their energies in consequence of political pressure. From that time forward the Hindu mind had to seek esthetic gratification from others, who for the sake of gain, took music up as a profession and pulled it down from its eminence. In this state of things it was considered not an honourable engagement to devote any attention to the study and practice of music. The art became eventu-

ally obscured, and the science sank into oblivion until, at the present time, instances of men advanced in the art to any degree of accurate proficiency are few and far between.

Music in early times—the Margi Music.

Having thus briefly run over the history of music in India, we shall take a cursory glance at the system and principles of the science, as they obtained with our countrymen from the Vedic up to the present time. As has been already observed, our Rishi ancestors, in very early times, had been chanting Vedic hymns and setting them to music, and mention of this fact in the Vedas is frequently made in the *Rigveda*, as for instance, in such assertions as *Archino Gayanti, Ganthino Gayanti* and *Samino Gayanti*. Again, in later times, Panini and other acharyas or teachers describe the science, and all this goes to show distinctly that music was cultivated among our ancestors to a large extent, and with great assiduity and taste. The *Arka* system of music, it is said, was based upon only one note, the *Gathika* system upon two and the *Samika* upon three, and to these was subsequently added another system termed the *Swarantara* (another note) based upon four notes.* There was thus vital difference between the system adopted by the Rishis and those adopted by the *Acharyas*; and *Panini*, to make up this difference, while regarding in his *Vyakarana Sutras*, the three Swaras.—उदात्त, अनुदात्त and स्वरित (Udatta, Anudatta and Swarita), as the main notes, points out in his शिक्षा (Siksha), the connection between the system by three and those by seven notes thus:—

उदात्त (Udatta) includes नि and ग, (ni and ga)

अनुदात्त (Anudatta) includes रि and ध (ri and dha) and स्वरित (Swarita) includes स, म, प, (sa, ma, pa.).

---

* आर्चिकं गाथिकं चैव सामिकं च स्वरांतरम् । एकान्तरः स्वरो ह्यृक्षु गाथासु द्व्यन्तरः स्वरः । सामसु त्र्यन्तरो विद्यादेतावत्स्वरतोन्तरम् ॥—नारदी शिक्षा ।

What these symbols on the right hand are we shall show when we come to the *Swaras* (or notes) but it is sufficient here to indicate that they represent the seven notes of Hindu music, स (sa) standing for षड्ज (Shadja) रि (ri) for ऋषभ (Rishabha), ग (ga) for गांधार (Gandhara) म (ma) for मध्यम (Madhyama) प (pa) for पंचम (Panchama) ध (dha) for धैवत (Dhaivata) नि (ni) for निषाद (Nishada).* Among these seven notes *Shadja* is taken for the unit of measurement and it is so called because the other six notes grow out of it and are higher pitches thereof regulated in fixed proportions.† Nishada and Gandhara, as shown in the above table, combine into one and represent उदात्त (Udatta) and so Rishabha and Dhaivata represent अनुदात्त (Anudatta) and स्वरित (Swarita) may likewise be practically regarded as represented by two Swaras, Shadja and Panchama, because Madhyama combines not only with Panchama but also with all others. The result of this is that the *Archikas*, the *Gathikas* and the *Samikas* were singing upon the three original notes, which were, in effect, combinations of the seven notes of the later

* उदात्तश्चानुदात्तश्च तृतीयः स्वरितः स्वरः ॥ १ ॥ य एवोदात्त इत्युक्तः स एव-स्वरितात्परः ॥ प्रचयः प्रोच्यते तज्ज्ञैर्न चान्यत्स्वरान्तरम् ॥ २ ॥ वर्णस्वरोऽनीतस्वारः स्वरितो द्विविधः स्मृतः ॥ मात्रिको वर्ण एवं तु दीर्घस्तूच्चरितादनु ॥ ३ ॥ स तु सप्तविधो ज्ञेयः स्वरः प्रत्ययदर्शनात् ॥ पदेन तु स विज्ञेयो भवेद्यो यत्र यादृशः ॥ ४ ॥ सप्त स्वरान् प्रयुंजीत दक्षिणं श्रवणं प्रति ॥ आचार्यैर्विहितं शास्त्रं पुत्रशिष्यहितैषिभिः ॥ ५ ॥ उच्चा-दुच्चतरं नास्ति नीचान्नीचतरं तथा ॥ उच्चनीचस्य यन्मध्ये साधारणमिति श्रुतिः ॥ तं स्वरं स्वरसंज्ञायां प्रतिजानंति शैक्षकाः ॥ ६ ॥ वैस्वर्ये स्वरसंज्ञायां किं स्थानं स्वर उच्यते ॥ ७ ॥—नारदी शिक्षा ।

† These swaras are thus described by the author of Sangita, Samayakara: नासा कण्ठ उरस्तालुर्जिह्वा दंतांस्तथैव च । षड्भिस्संजायते यस्मात्तस्मात् षड्ज इति स्मृतः ॥ नाभेस्समुदितो वायुः कण्ठशीर्षसमाहतः । ऋषभवत्रदेयस्मात्तस्मादृषभ ईरितः ॥ नाभेस्समुदितो वायुः कंठशीर्षसमाहतः । गंधर्वसुखहेतुः स्याद्गांधारस्तेन कथ्यते ॥ वायु-स्समुत्थितो नाभेर्हृदयेषु समाहतः । मध्यस्थानोद्भवत्वाच्च मध्यमस्तेन कीर्तितः ॥ वायुस्स-मुत्थितो नाभेरोष्ठकंठशिरोहृदः । ..... पंचमस्तेन संमतः ॥ नाभेस्समुत्थितो वायुः कंठतालुशिरोहृदि । तत्तत्स्थाने धृतो यस्मात्ततोसौ धैवतो मतः ॥ नाभेः समुत्थितो वायुः कंठतालुशिरोहतः । निषीदन्ति स्वरा सर्वे निषादस्तेन कथ्यते ॥—This is the origin of the *Swaras*.

times. The Tala, (ताल) without which no music can exist, of the Vedic music was the *Swara* of the Vedic hymns.

Thus at the time of Panini and other *acharyas*, music was sung with seven notes in affinity to the *Sama* system of the Vedas, which, we should note, had four parts, viz:—प्रस्ताव (Prastava) उद्गीत, (Udgita) प्रतीहार (Pratihara) and निधन (Nidhana). The Dhruvapada system of the present time has likewise four parts, viz.—अस्ताई (Astayi) अन्तरा (Antara) संचार (Sanchara) and अभोग (Abhoga). From this circumstance it may be alleged that the two systems are the same and that *Thansen*, the author of the latter, was perfectly well acquainted with the Vedic system. All these various stages in the development of the Science of music prior to the introduction of the Dhruvapada method constitute what is termed the *Margi* (मार्गी) system in the classification of the Sanskrit authors as we shall presently point out.

Margi and Desi systems.

It is here necessary to trace out the development of the Science of Music as expounded by Sanskrit authors in systematic works, written on the subject. In the first place, we should observe that, from very early times in the history of our land, numerous works upon the subject of music giving a scientific exposition of it existed, as testified by the regular list of authors consulted attached to the works now procurable in India in their opening chapters.

A comparison of these lists furnishes us with a host of names, about whom and their works nothing is known beyond their existence. They are chiefly these:—Sadasiva, Siva, Brahma, Bharata, Kasyapa, Matanga, Parshinga, Durga, Sakti, Sardula, Kohala, Visakhila, Dantila, Kambala, Aswatara, Vayu, Visvavasu, Rambha, Arjuna, Narada, Tumburu, Anjaneya (Hanuman), Matrigupta, Varuna, Nandikesvara, Swati, Gana, Devaraja, Kshetraja, Rahala, Durjaya,

Bhupala, Bhoja, Bhuvallabha, Paramundee, Somesa and their commentators, Lollaṭha, Udbhaṭa, and Sankuka, Bhadrabhinayagupta, Kirtidhara, Haha, Huhu, Ravana, Usha (Banasura's daughter) and Sesha. The Sangitaratnakara by Sarngadeva, which quotes most of these authors, is the most systematic of the oldest works now procurable in India and has a peculiar importance to students of music, inasmuch as all subsequent works on the subject are either abridgments of it or quote from it, and their authoritativeness rests upon it.*

All Sanskrit authors agree upon music being considered as constituted of three elements:— Gita (Vocal music) Vadya (instrumental) and Nritya (dancing)† and their importance, measured by the dependence of the one upon the other, is in the order in which they are mentioned. This threefold Science is divided into two systems, viz.—*Margi* and *Desi*.‡ The former is defined to be that which was sought after by Brahma and practised by Bharata before Siva, and

---

* सदाशिवःशिवो ब्रह्मा भरतः कश्यपो मुनिः ॥ मतंगः पार्ष्णिगो दुर्गाशक्तिः शार्दूलकोहलौ ॥ विशाखिलो दन्तिलश्च कंबलोऽश्वतरस्तथा ॥ वायुर्विश्वावसू रंभाऽर्जुनो नारदतुंबुरू ॥ आंजनेयो मातृगुप्तो वारुणो नन्दिकेश्वरः ॥ स्वातिर्गणो देवराजः क्षेत्रराजश्च राहलः ॥ दुर्जयो नाम भूपालो भोजो भूवल्लभस्तथा ॥ परमर्न्दी च सोमेशो जगदेकमहीपतिः ॥ व्याख्यातारो भारतीये लोल्लठोद्भटशंकुकाः ॥ भट्टाभिनवगुप्तश्च श्रीमत्कीर्तिधरोपरः ॥ अन्ये च बहवः पूर्वे ये संगीतविशारदाः ॥—संगीतरत्नाकरः ।

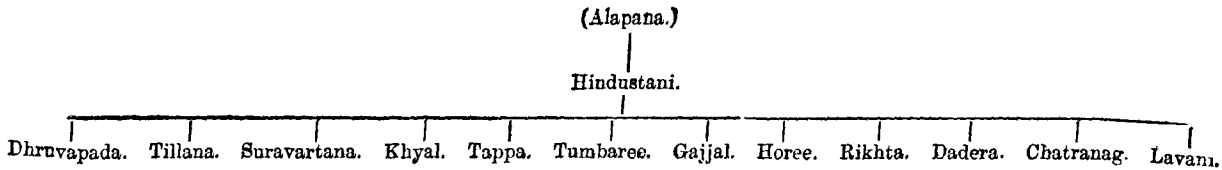
..... हाहा हूहूश्च रावणः ॥ रंभा बाणसुता चोषा फाल्गुनः फणिनां पतिः ॥
संगीतपारिजातः ।

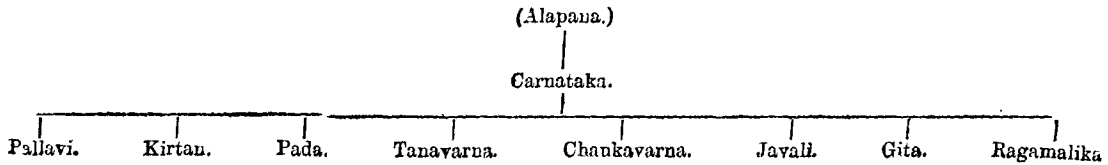
† गीतं वाद्यं नर्तनं च त्रयं संगीतमुच्यते ॥—संगीतदर्पणः । गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते ॥—संगीतरत्नाकरः ।

‡ मार्गदेशीयभेदेन द्वेधा संगीतमुच्यते । द्वेधा मार्गाख्यसंगीतं भरतायाब्रवीत्स्वयम् ॥ ब्रह्मणोऽधीत्य भरतः संगीतं मार्गसंज्ञितत् । अप्सरोभिश्च गन्धर्वैः शम्भोरग्रे प्रयुक्तवान् ॥
मतंगः ।
यो मार्गितो विरिंचाद्यैः प्रयुक्तो भरतादिभिः ॥ देवस्य पुरतः शंभोर्नियतोभ्युदयप्रदः ॥ संगीतरत्नाकरः । देशे देशे जनानां च यत् स्याद्धृदयरंजकम् । गानं च वादनं नृत्यं हृदेशीत्याभिधीयते ॥ संगीतरत्नाकरः । अबलाबालगोपालैः क्षितिपालैर्निजेच्छया । गीयते यानुरागेण स्वदेशे देशिरुच्यते ॥ मतंगः ।

represents the style of music invented by the Rishis and the Gandharvas and extant among the Aryas. Its origin and history have been already dwelt upon, and we therefore proceed to the examination of the Desi system. It is defined to be that which varies in accordance with the tastes of the people of various countries tending to the gratification of the sense of hearing. It is of local growth and is determined by the manners, habits, characters and tastes of the people among whom it prevails. The *margi* system, although preserved still in Sanskrit works on music, owing to want of cultivation, political influence and other adventitious circumstances, has almost become extinct. Desi with its numerous ramifications is the system now obtaining in India. Music is divided into Nibadha and Anibadha,* that set in words and that not, the former being *Margi* and the latter *Desi*. The Desi system first acquired importance from the Buddhist musicians, and received fuller development from Mussulmans who introduced *khyal* from the Hindu Dhruvapada system and from that the Tappa. Besides these, there is the Southern Indian system, distinct in itself, and constituting an important section of the Indian musical system, termed the Carnataka system. The following table will show the several varieties now in practice in the Hindustani (North) and the Carnataka (South) systems:—

* निबद्धश्चानिबद्धश्च मार्गोयं द्विविधो मतः । आलापादिनिबद्धो यः स च मार्गः प्रकीर्तितः । आलापादिविहीनस्तु स च देशी प्रकीर्तितः ॥— मतंगः ।


(Alapana.)
Hindustani.
Dhruvapada.
Tillana.
Suravartana.
Khyal.
Tappa.
Tumbaree.
Gajjal.
Horee.
Rikhta.
Dadera.
Chatranag.
Lavani.


(Alapana.)
Carnataka.
Pallavi.
Kirtan.
Pada.
Tanavarna.
Chaukavarna.
Javali.
Gita.
Ragamalika

Srutis.

It has been already shown that sound is the most essential element in the pleasurable being of a man, and it, therefore, naturally forms the groundwork of the science of music. It is thus defined :*—The soul, desirous of speaking out its intention, excites the mind and the mind operates upon the vital heat of the body. This vital heat sets the airs in the body in motion and the airs remaining in the lungs rise up and produce sound through the navel, the heart, the neck, the head and the throat. Vital air, *i.e.* the air in the lungs, grows hot by compression and receiving an expansive motion forces its way through the *larynx* above the windpipe and by the tension of the vocal chords thus occasioned are produced rapid vibrations of the chords, giving rise to the various tones of voice. It will thus be seen that sound is the united action of the vital heat and the vital airs of the human body. In one aspect it is divided into अतिसूक्ष्म, सूक्ष्म, पुष्ट, अपुष्ट, and कृत्रिम (Atisûkshma, Sûkshma, Pushta, Apushta and Kritrima).† But in the language of the science of music it is again divided into three parts, according to the organs from which they proceed, viz.: मन्द्र (mandra) or chest voice, arising in the heart, मध्य (Madhya) in the throat, and तार (Tara) in the head or the cavities of the brain. The vibrations of the vocal chords producing the Madhya sound are

---

* आत्मा विवक्षमाणोऽयं मनः प्रेरयते मनः ।
देहस्थं वह्निमाहन्ति स प्रेरयति मारुतम् ॥
ब्रह्मग्रन्थिस्थितः सोऽथ क्रमादूर्ध्वपथे चरन् ।
नाभिहृत्कण्ठमूर्द्धास्येष्वाविर्भावयते ध्वनिम् ॥
संगीतरत्नाकरः ।

† नादोऽतिसूक्ष्मः सूक्ष्मश्च पुष्टोऽपुष्टश्च कृत्रिमः ।
इति पंचाभिधां धत्ते पंचस्थानस्थितः क्रमात् ॥
नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाग्निसंयोगात्तेन नादोऽभिधीयते ॥
संगीतरत्नाकरः ।

twice as rapid as those producing the Mundra sound and those producing this sound are twice as rapid as those producing the Madhya.* It is these three that, in the language of the Vedas, are termed Udatta, Anudatta and Swarita. Sound, thus constituted, is of 22 varieties, termed श्रुति or particles of sound. They proceed from the blowing of the air against the 22 Nadis (chords) which lie about the Sushumna Nadi.† It is these Srutis which constitute the groundwork of the extensive system of musical harmony that so wonderfully delights the esthetic portion of the human nature. No sound is said to be perfect unless it passes through the Srutis or intervals.

Swaras or Notes.

Swara proceeds from Srutis being the aggregate result of a number of them as per statement shown under :—‡

---

* व्यवहारे त्वसौ त्रेधा हृदि मन्द्रोऽभिधीयते ।
कण्ठे मध्यो मूर्ध्नि तारो द्विगुणश्चोत्तरोत्तरः ॥
संगीतरत्नाकरः ।

† हयूर्ध्वनाडिकास्थद्वाविंशत्यणुतिरोजनाडीषु ।
तावन्तः श्रुतिसंज्ञाः स्युर्नाद्याः परपरोच्चाः ॥
रागविबोधः ।

‡ श्रुतिभ्यः स्युः स्वराः षड्ज-र्षभ-गान्धारमध्यमाः ।
पंचमो धैवतश्चाथ निषाद इति सप्त ते ॥
तेषां संज्ञाः स-रि-ग-म-प ध-नीत्यपरा मताः ।
दीप्तायता च करुणा मृदुर्मध्येति जातयः ॥
श्रुतीनां पञ्च तासां च स्वरेष्वेवं व्यवस्थितिः ।
ते मन्द्रमध्यताराख्यस्थानभेदात्त्रिधा मताः ।
त एव विकृतावस्था द्वादश प्रतिपादिताः ॥
संगीतरत्नाकरः ।

श्रुतिस्वरग्रामचक्रं.

श्रुति संख्या.	श्रुतिनामानि.	श्रुतिजातयः	षड्ज-ग्राम-स्वरः	मध्यम-ग्राम-स्वरः	गांधारग्राम-स्वरः
१	तीव्रा	दीप्ता	...	...	नि
२	कुमुद्वती	आयता ...	...	...	.....
३	मन्दा	मृदुः	...	...	.....
४	छन्दोवती	मध्या	स	स	स
५	दयावती	करुणा	...	...	.....
६	रंजनी	मध्या	...	...	रि
७	रतिका	मृदुः	रि	रि	.....
८	रौद्री	दीप्ता	...	...	.....
९	क्रोधा	आयता ...	ग	ग	.....
१०	वज्रिका	दीप्ता	...	...	ग
११	प्रसारिणी	आयता ...	...	..	.....
१२	प्रीतिः	मृदुः	...	...	.....
१३	मार्जनी	मध्या	म	म	म
१४	क्षितिः	मृदुः	...	...	.....
१५	रक्ता	मध्या	...	...	.....
१६	सन्दीपनी	आयता ...	...	प	प
१७	आलापिनी	करुणा	प	...	.....
१८	मदन्ती	करुणा	...	...	.....
१९	रोहिणी	आयता ...	...	...	ध
२०	रम्या	मध्या	ध	ध	.....
२१	उग्रा	दीप्ता	...	...	.....
२२	क्षोभिनी	मध्या	नि	नि	.....

Swaras are seven in number, the same as in the reckoning of the European systems, and their tendency is to exercise a soothing influence on the ear. Their names are :—षड्ज, ऋषभ, गांधार, मध्यम, पंचम, धैवत, निषाद, marked for shortness, स, रि, ग, म, प, ध, नि (sa, ri, ga, ma, pa, dha, ni.) Srutis have five जाति (Jatis) viz.: दीप्त, आयत, करुणा, मृदु and मध्य (Deepta Ayata, Karuna, Mridu, Madhya) which have their subdivisions and these jatis and subdivisions inhere in the Swaras.

These Swaras vary as they arise from the three organs of the body already alluded to, viz.: as they are of मन्द्र, मध्य and तार (Mandra, Madhya and Tara) origin. Besides these, it was also found necessary to add to the original notes 12 flat and sharp notes, to serve the purpose of Hindu music, and they are called विकृत (Vikrita) Swaras or modified notes, as per this table:—

विकृतस्वरतालिका.

संख्या.	नाम.	व्यवस्थितिः	अवस्थाः
१	च्युतषड्जः	मन्दासंस्थितः	द्विश्रुतिका
२	अच्युतषड्जः	छन्दोवतीस्थः	द्विश्रुतिका
३	विकृतर्षभः	रतिकास्थितः	चतुःश्रुतिका
४	साधारणगान्धारः	वज्रिकास्थितः.....	त्रिश्रुतिका
५	अन्तर-गान्धारः.....	प्रसारिणीस्थः	चतुःश्रुतिका
६	च्युतमध्यमः	प्रीतिसंस्थितः	द्विश्रुतिका
७	अच्युतमध्यमः	मार्जनीस्थितः	द्विश्रुतिका
८	त्रिश्रुतिपंचमः	सन्दीपनीस्थः	त्रिश्रुतिका
९	कौशिकपंचमः	सन्दीपनीस्थः	चतुःश्रुतिका
१०	विकृतधैवतः	रम्यासंस्थितः	चतुःश्रुतिका
११	कौशिकनिषादः.....	तीव्रासंस्थितः	त्रिश्रुतिका
१२	काकलीनिषादः	कुमुद्वतीस्थः.....	चतुःश्रुतिका

The seven notes were arranged under four castes, viz. :— Brahmana, Kshatriya, Vysya and Sudra; Shadja, Madhyama and Panchama falling under the first class; Rishabha and Dhaivata, under the second; Gandhara and Nishada under the third; and Antaras and Kakalis under the fourth class. Regarded in reference to their application to Ragas the Swaras are of four aspects, viz.: Vadi (वादि) Samvadi (संवादि) and Anuvadi (अनुवादि) Vivadi (विवादि). Vadi is that which indicates the *Raga* and is that which is of the greatest use in the formation of a *Raga* and the ascertainment of its peculiar character. *Samvadi* is an important auxiliary to it in announcing the nature of the *Raga*, and *Vivadi* is the

note which is discordant to the ear and destroys the melodious effect of the *Raga*. Anuvadis are subordinate notes immediately preceding or following the essential notes to which they are attached and severally contribute, to some extent, to the development of a Raga. Vadi is termed by Sanskrit writers the prince of Swaras, Anuvadi its auxiliary and minister, and Vivadi, the enemy. The Swaras are further discribed as having seven colours, and are represented as having had their origin in the seven continents or divisions of the world, called Dvipas, according to Indian Geography, viz.:— Jambudvipa, Sakadvipa, Kusadvipa, Kraunchadvipa, Salmalidvipa, Svetadvipa, and Pushkaradvipa, respectively in the order in which they are arranged in the Hindu scale of Music.*

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* पंचमो मध्यमः षड्ज इत्येते ब्राह्मणाः स्मृताः। ऋषभो धैवतश्चापीत्येतौ तौ क्षत्रियावुभौ ॥ गांधारश्च निषादश्च वैश्यावर्द्धेन वै स्मृतौ। शूद्रत्वं विद्धि चार्धेन पतितत्वात्र संशयः ॥

चतुर्विधाः स्वरा वादी संवादी च विवादयपि । नारदी शिक्षा ।
अनुवादीति वादी तु प्रयोगे बहुलः स्वरः ॥
श्रुतयो द्वादशाष्टौ वा ययोरन्तरगोचराः ।
मिथः संवादिनौ तौ स्तो निगावन्यविवादिनौ ॥
रिधयोरेव वा स्यातां तौ तयोर्वारिधावपि ।
शेषाणामनुवादित्वं वादी राजात्र गीयते ॥
संवादी त्वनुसारित्वादस्यामात्योऽभिधीयते ।
विवादी विपरीतत्वाद्वीरैरुक्तोरिपूपमः ॥
नृपामात्यानुसारित्वादनुवादी तु भृत्यवत् ।
– – – ✓ – – ब्राह्मणास्समपंचमाः ॥ १ ॥
रिधौ तु क्षत्रियौ ज्ञेयौ वैश्यजाती निगौ मतौ ।
शूद्रावन्तरकाकल्यौ स्वरवर्णास्त्विमे क्रमात् ॥
पद्माभः पिंजरः स्वर्णवर्णः कुंदप्रभोऽसितः ।
पीतः कर्बुर इत्येषां जन्मभूमिमथो ब्रुवे ॥
जंबुशाककुशक्रौंचशाल्मलीधेतनामसु ।
द्वीपेषु पुष्करे चैते जाताः षड्जादयः क्रमात् ॥
वह्निर्वेधाः शशांकश्च लक्ष्मीकान्तश्च नारदः ।
ऋषयो ददृशुः पंच षड्जादींस्तुंबुरुर्धनी ॥
वह्निब्रह्मसरस्वत्यः शर्वेभीशगणेश्वराः ।
सहस्रांशुरिति प्रोक्ताः क्रमात् षड्जादिदेवताः ॥
क्रमादनुष्टुप् गायत्री त्रिष्टुप् च बृहती ततः ।
पंक्तिरुष्णिक् च जगतीत्याहुश्छंदांसि सादिषु ॥
सरौ वीरेऽद्भुते रौद्रे धो बीभत्से भयानके ।
कार्यौ गनी तु करुणे हास्ये शृंगारयोर्मपौ ॥—संगीतरत्नाकरः ।

These Swaras, in the mythological language of Indian literature, have their authors (Rishis), the presiding deities (Devatas) and their metres (chandas) and they indicate, besides, the several emotions of man thus :—*sa* and *ri* indicating valour, (Vira) surprise (Adbhuta), and anger (Raudra); *dha* indicating disgust (Beebhatsu) and fear (Bhayanaka); *ga* and *ni* indicating compassion (Karuna) and *ma* and *pa* indicating laughter (hasya) and refined love (sringara).

Gramas.

Grama is the collection of Swaras, the groundwork of *Murchanas, Tanas, Jatis and Jatyamsakas,* composed of a fixed number of srutis. Grama is of two varieties, the shadjagrama and the madhyama-grama, a third, viz. : Gandhara Grama being now extinct and out of use.* The seven notes, with Shadja as their keynote, constitute the natural scale, termed the Shadjagrama and Madhyma grama is that which is made up with Madhyama as the keynote. But a singer may start with any keynote and the succeeding notes will be affected accordingly, but such scales are not strictly esteemed as gramas but are viewed as modes. It should, here, be borne in mind, however, that the human organism of voice is not so powerful as to produce more than $2\frac{1}{2}$ saptakas or scales, and chiefly owing to this circumstance *ma,* which is the exact middle between two similar tetrachords is taken to be the natural scale.

Varnas, Alankaras and Murchanas.

There are four kinds of Varnas or manipulations of notes, viz.: स्थायि (Sthayi) आरोही (Arohi) अवरोही (Avarohi) and संचारी (Sanchari). The first is that in which a single note is repeated a number of times with a fixed pause, the second

* षड्जमध्यमगांधारास्त्रयो ग्रामाः प्रकीर्तिताः । भूर्लोकाज्जायते षड्जो भुवर्लोकाच्च मध्यमः । स्वर्गान्नान्यत्र गांधारो नारदस्य मतं यथा ॥—नारदी शिक्षा ।

स्वरनिकरो ग्रामः स्यादाधारो मूर्च्छनाक्रमादीनाम् ।
षाड्जो माध्यम इति च द्वेधा स तयोः प्रधानत्वात् ॥
धत्ते रिमयोर्रंत्यादिमे श्रुती गो निरप्यमू धसयोः ।
धः पांत्वाचेद्गांधारग्रामः स्वर्गलोकेन्यः ॥—रागविबोधः ।

that in which the notes are produced in the ascending order, the third the process, the reverse of this, and the fourth, the mixture of these three processes, thus :—

I. स, स, स, स.

II. स, रि, ग, म, प, ध III. नि, ध, प, म, ग, रि, स.

IV. स, स, स, नि, म, म, नि, म, प, नि, रि, रि, प, प, नि, ध.

Alankara is the permutation of these several groups of Varnas in numerous varieties thus: सस, रिरि, गग, and सरिग, रिगम, गमप and सरि, रिग, गम, which are examples of निष्कर्ष, विस्तीर्ण and बिंदु (Nishkarsha, Visturna and Bindu), the divisions of अरोही and अवरोही.*

Sthayi is of seven kinds, Arohi of twelve, Avarohi of twelve and Sanchari of twenty-five. Besides these there are seven other varieties according to one authority, and five more according to another, making up on the whole sixty-eight varieties of Alankaras.

स्थायिगतालंकाराणां नामानि.

१ प्रसन्नादिः २ प्रसन्नांतः ३ प्रसन्नाद्यंतः ४ प्रसन्नमध्यः ५ क्रमरेचितः ६ प्रस्तारः ७ प्रसादः.

एतेषां नामांतराणि.

१ भद्रः २ नन्दः ३ जितः ४ सोमः ५ मीवः ६ भालः ७ प्रकाशः.

आरोह्यलंकाराणां भेदनामानि.

१ विस्तीर्णः २ निष्कर्षः (गात्रवर्णः) ३ बिंदुः ४ अभ्युद्गयः (अभ्युदयः) ५ हसितः ६ प्रेङ्खितः ७ आक्षिप्तः ८ संधिप्रच्छादनः ९ उद्गीतः १० उद्वाहितः ११ त्रिवर्णः १२ पृथग्वेणिः.

अवरोह्यलंकाराणां नामान्येतान्येव.

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* गानक्रियोच्यते वर्णैः स चतुर्धा निरूपितः ।
स्थाय्यारोह्यवरोही च संचारीत्यथ लक्षणम् ॥
स्थित्वास्थित्वा प्रयोगः स्यादेकस्यैव स्वरस्य यः ।
स्थायी वर्णः स विज्ञेयः परावन्वर्थनामकौ ॥
एतत्संमिश्रणाद्वर्णः संचारी परिकीर्तितः ।
विशिष्टवर्णसंदर्भमलंकारं प्रचक्षते ।
तस्य भेदा बहुविधास्तत्र स्थायिगतान् ब्रुवे ॥
संगीतरत्नाकरः ।

संचाराणां नामानि.

१ मंद्रादिः २ मंद्रमध्यः ३ मन्द्रांतः ४ प्रस्तारः ५ प्रसादः ६ व्यावृत्तः ७ चस्खलितः ८ परिवर्तः ९ आक्षेपः १० बिंदुः ११ उद्गाहितः १२ ऊर्मिः १३ समः १३ प्रेङ्खः १४ निष्कूजितः १५ श्येनः १६ क्रमः १७ उद्घाटितः १८ रंजितः १९ सन्निवृत्तः २० प्रवृत्तकः २१ वेणुः २२ ललितस्वरः २३ हुंकारः २४ ह्लादमानः २५ अवलोकितः.

इतरालंकाराणां नामानि.

१ तारमंद्रप्रसन्नः २ मंद्रतारप्रसन्नः ३ आवर्तकः ४ संप्रदानः ५ विधूतः ६ उपलोलः ७ उल्लासितः.

१ इंद्रनीलः २ महावज्रः निर्दोषः ४ सीरः ५ कोकिलः ६ आवर्तः ७ सदानंदः

उपरि च—१ चक्राकारः २ जवः ३ शंखः ४ पद्माकारः ५ वारिदः.

Murchanas are performed by going over the seven notes of the selected scale backwards and forwards, which are the आरोहण and अवरोहण (Arohana and Avarohana) already mentioned.* They are essential ornaments of *Rayas*, and largely contribute to their extension and development. There are seven *Murchanas* of the *Shadjagrama* and seven of *Madhyama* grama, as will be seen in the following table (p. 18.) In each grama there being *Murchanas* formed of *Shadja* and *Madhyama* we get $7 \times 2 + 7 \times 2$ or 28 *Murchanas* of *Arohana* and the

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* क्रमात् स्वराणां सप्तानामारोहश्चावरोहणम् ।
मूर्च्छनेत्युच्यते ग्रामद्वये ताः सप्त सप्त च ॥
यस्यां यावतिथौ षड्जमध्यमौ ग्रामयोः क्रमात् ।
मूर्च्छना तावतिथ्येवं सा निःशंकेन कीर्तिता ॥
प्रथमादिस्वरारंभादेकैका सप्तधा भवेत् ।
तासूच्चार्यान्त्यस्वरांतान् पूर्वानुच्चारयेत्क्रमात् ।
ते क्रमास्तेषु संख्या स्याद्द्विनवत्या शतत्रयम् ॥

संगीतरत्नाकरः ।

सप्त स्वरा मूर्च्छना चतुर्विधा पूर्णा षाडवीता ओडवीता साधारणी च ॥

मतंगः ।

मूर्छनाः	आरोहणं.	अवरोहणं.
षड्जग्रामाः		
उत्तरमंद्रा	स, रि, ग, म, प, ध, नि...	नि, ध, प, म, ग, रि, स
रजनी	नि, स, रि, ग, म, प, ध ..	ध, प, म, ग, रि, स, नि
उत्तरायता.....	ध, नि, स, रि, ग, म, प ..	प, म, ग, रि, स, नि, ध
शुद्धषड्जा.....	प, ध, नि, स, रि, ग, म ...	म, ग, रि, स, नि, ध, प
मत्सरीकृता	म, प, ध, नि, स, रि, ग ...	ग, रि, स, नि, ध, प, म
अश्वक्रांता.....	ग, म, प, ध, नि, स, रि ...	रि, स, नि, ध, प, म, ग
अभिरुद्गता	रि, ग, म, प, ध, नि, स ..	स, नि, ध, प, म, ग, रि
मध्यमग्रामाः		
सौवीरी.....	म, प, ध, नि, सं, रि',ग'...	ग, रि, स, नि, ध, प, म
हरिणाश्वा	ग, म, प, ध, नि, स, रि ...	रि, स, नि, ध, प, म, ग
कलोपनता	रि, ग, म, प, ध, नि, सं ...	सं, नि, ध, प, म, ग, रि
शुद्धमध्या	स, रि, ग, म, प, ध, नि ...	नि, ध, प, म, ग, रि, स
मार्गी	नि, स, रि, ग, म, प, ध...	ध, प, म, ग, रि, स, नि
पौरवी	ध, नि, स, रि, ग, म, प ...	प, म, ग, रि, स, नि, ध
हृष्यका.....	प, ध, नि, स, रि, ग, म ...	म, ग, रि, स, नि, ध, प

same number of *Avarohana*, making in all 56 Murchanas in both *gramas*. Since permutations of notes may be made with each of these notes as the keynote, we get 56 × 7 or 392 varieties of *Murchanas* on the whole. This is the number fixed by *Sarngadeva* in *Sangitaratnakara*, and *Matanga* and *Dantila* mention only four varieties, viz., *Purna*, *Shadaveetha* and *Audaveetha* and *Sadharini*. In the Gandhara grama there are seven varieties. *Tanas* are pure मूर्च्छना Murchanas with this difference:—*Murchanas* take into account both *Arohana* and *Avarohana*, whereas *Tanas** take into

* तानाः स्युर्मूर्च्छनाः शुद्धाः षाडवाडवितीकृताः ॥
संगीतरत्नाकरः ।

ननु कथं मूर्च्छनातानयोर्भेदः । उच्यते ।
आरोहावरोहक्रमयुक्तः स्वरसमुदायो मूर्च्छनेत्युच्यते ।
तानस्तु आरोहणं भवतीति भेदः ।—मतंगः ।

notice only the former. *Sangita Ratnakara* says that *Tanas* make up on the whole a total of 84 varieties in both *Shadja* and *Madhyama gramas* under *Shadava* and *Audava* divisions.* When the *Swaras* in all Murchanas, whether *Sampurna* or *Asampurna*, are produced in all permutations they form कूटतान (Kutatanas), and there are 5,040 of them in each *Murchana*.† There being, as has been already pointed out, 56 *Murchanas*, we see there are 56 × 5,040 or 2,82,240 Kutatanas in all in both gramas.

Ragas.—Raga is an arrangement constituted by Swaras and Varnas, and furnishing great delight and gratification to the senses.‡ By *Raga* is implied the agreeable effect of any determinate succession of notes employed with a strict regard to the laws of Vadi, Samvadi, Anuvadi and Vivadi, arranged with *Murchanas* and of proportional lengths with respect to the nature of the *laya*. *Matanga* divides them into three parts:—Sudhas, Cchayâlagas, and Sankirnas (शुद्ध, छायालग and संकीर्ण). Kalkinatha divides Ragas into *Oudava* (with 5 notes), *Shadava* (with 6), and *Sampurna* (with 7), and enumerates 20 principal *Ragas*. According to this author there are six principal पुरुषरागाः (male Ragas), viz., Sriraja, Vasanta, Bhairava, Panchama, Megharaga, and Brihannata. Each of these having six wives they make up

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* सर्वे चतुरशीतिः स्युर्मिलिताः षाडवौडवाः ॥
Ratnakara.

† असंपूर्णाश्च संपूर्णा व्युत्क्रमोच्चरिताः स्वराः ।
मूर्च्छनाः कूटतानाः स्युस्तत्संख्यामभिदध्महे ॥
पूर्णाः पंचसहस्राणि चत्वारिंशयुतानि तु ।
एकैकस्यां मूर्च्छनायां कूटतानाः सह क्रमैः ॥
षट्पंचाशन्मूर्च्छनाः स्युः पूर्णाः कूटास्तु योजिताः ।
लक्षद्वयं सहस्राणि द्व्यशीतिर्द्वे शते तथा ।
चत्वारिंशच्च संख्याताः..... ॥
Sangita Ratnakara.

‡ योयं ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।
रंजको जनचित्तानां स रागः कथितो बुधैः ॥

in all 42 Ragas. This author further mentions certain Ragas as appropriate to the morning time, some midday, some the afternoon, and some the night, and he adds that, when sung under the royal mandate, no such restriction is necessary. He also mentions that these Ragas are appropriate to certain seasons of the year, thus :—

1. Sriraga (with consorts) is to be sung in Ṣiṣirarutu.
2. Vasunta do. do. in Vasaṇtarutu.
3. Bhairava do. do. in Grishmarutu.
4. Panchama do. do. in Ṣaradrutu.
5. Megharaga do. do. in Varsharutu.
6. Naṭanarayana do. do. in Hemantarutu.

Besides the opinion of Kalkinatha there are others of equal and superior authority, and they are shown in detail in the Appendix hereto. Growing out of these there have arisen numerous varieties of Ragas both in the Hindustani and the Karnataka systems of music, and their lists are appended in the Appendix.

INSTRUMENTAL MUSIC.

Musical Instruments.

The system of instrumental music was in practice in the earliest times of the history of our land, and it was held that Sacrificial rites (*Yagams*) had no efficacy unless two Brahmins played upon the *Vina* in concert with a third Brahman singing.* Rites performed in this way were held to secure the four-fold blessings of mortals, viz.: धर्म, अर्थ, काम, and मोक्ष (right-teousness, wealth, gratification of desires and heavenly bliss). *Vina* was the favourite instrument of music with Rudra, Narada, Saraswati, Tumburu, Gana and others.†

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* "ब्राह्मणौ वीणागाथिनौ गायतः ब्राह्मणोऽन्यो गाये"दिति श्रुतिः ॥ तस्माद्गायंत इति श्रुतिः ॥ वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः । तालज्ञश्च प्रयासेन मोक्षमार्गं समृच्छति ॥ याज्ञवल्क्यस्मृतिः । धर्मस्तयाश्वमेधे गानविधे ब्राह्मणाविति श्रुतितः ॥ वीणाप्रियेण राज्ञार्थ्यते दृतं वैदिकायार्थः ॥ तस्माद्गायन्तमिति श्रुतेस्तया गायतः स्फुटः कामः ॥ वीणावादनतत्त्वेति याज्ञवल्क्यस्मृतेः स्मृतो मोक्षः ॥ —रागविबोधः ।

† श्रुत्या स्मृत्या दृष्टां रुद्रेष्टां नारदादिभिर्जुष्टाम् । कलयंत्वलयं वीणां संतः संतोषपोषार्थम् ॥ — रागविबोधः ।

प्रकृतिः सर्ववीणानामेषा स्यादेकतंत्रिका ।
अनिबद्धा च सा लोके ब्रह्मवीणेति कथ्यते ॥
सर्वदेवमयी तस्माद्वीणेयं सर्वमंगला ।
तंत्रीद्वयेन नकुलः स्यादन्वर्था त्रितंत्रिका ॥
तंत्रीभिः सप्तभिश्चित्रा विपंची नवभिर्मता ।
कोणांगुलीतदनेन चित्रा तद्वद्विपंचिका ॥
चित्रायामंगुलीमात्रं विपंच्यामुभयं परे ।
तंत्रीणामेकविंशत्या कथिता मत्तकोकिला ॥
मुख्येयं सर्ववीणानां त्रिस्थानैः सप्तभिः स्वरैः ।
संपन्ना सा तदन्यास्तु तस्याः प्रत्यंगमीरिताः ।
एषैव कीर्त्यते लोके स्वरमंडलसंज्ञया ॥ संगीतदर्पणं ।

Instrumental Music which in accompaniment with Gitam and Nrityam has the effective power of setting it off to its greatest advantage, is of four kinds:—**ततं** (having **तंत्री** or strings) **सुषिरं** (having holes, such as bamboo flutes) **अनवद्धं** (made of leather, such as drums) and **घनं** (made of brass and other metals). *Vinas* are either **श्रुतिवीणा** or **स्वरवीणा**, the former of olden times and the latter of nowadays. There are other varieties of *Vinas** such as **नकुल, चित्र, विपंची, उन्मत्तकोकिला, आलापिनी, किन्नरी, पिनाकी, परिवादिनी**, &c. **सुषिरं** has these varieties, *viz.*:—**वंशः, पावः, पाविका, मुरली, मधुकरी, काहली, शृंग, शंख**, &c., **अनवद्ध** are of the following varieties, *viz.*: **पटह, मर्दल, डुडुक्का, करटा, घट, रुंजा, डमरुक, ढक्का, ढक्कली, ढक्करी, त्रिवली, दुंदुभि, भेरी, निसान** and **तुवुकी**. **घन** has the following:—**ताल, कांस्यताल, घंटा, क्षुद्रघंटा, जयघंटा, कम्रा**, and **शुक्तिपटा**. The varieties of the first of these classes arise from the difference in the number of strings strung to the *Vinas*, for instance, **ब्रह्मवीणा** has one string, **नकुल**, two, **त्रितंत्री**, three, **चित्र**, seven, **विपंची**, nine, and **मत्तकोकिल**, twenty-one strings, three **स्थान** and seven **स्वर**. In this world it was called **स्वरमंडला**.* The construction of *Vinas* is thus des-

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* गीतं निरूपितं तच्च वाद्याधीनमतो मया ।
वाद्यं निरूपितं गीतनृत्ययोरनुरंजनम् ॥
चतुर्विधं तत्कथितं ततं सुषिरमेव च ।
अनवद्धं घनं चेति ततं तंत्रीगतं भवेत् ॥
वीणादि सुषिरं वंशकाहलादि प्रकीर्तितम् ।
चर्मावनद्धवदनं वाद्यते पटहादिकम् ॥
अनवद्धं तु तत्प्रोक्तं कांस्यतालादिकं घनम् ।
घनोमूर्तिः समिघाताद्वाद्यते यत्र तद्घनम् ॥
वीणा तु द्विविधा प्रोक्ता श्रुतिस्वरविशेषणात् ।
श्रुतिवीणा पुरा प्रोक्ता स्वरवीणोच्यतेऽधुना ॥
एकतंत्री तु तत्राद्या नकुलः स्यात्त्रितंत्रिका ।
चित्रा विपंची च मता ततश्चोन्मत्तकोकिला ॥
आलापिनी किन्नरी च पिनाकी संज्ञका परा ।
तंत्रीभिः सप्तभिः क्वापि दृश्यते परिवादिनी ॥
वंशः पावः पाविका च मुरली मधुकर्यपि ।
काहली शृंगशंखाद्या भेदाः सुषिरवाद्यगाः ॥

cribed:—The frame should be 46 Indian inches in length, and five inches from its end there should be a hole open on both sides of the Vina for fixing the moveable pegs. An inch within this hole should be made another smaller one, with a firmly fixed peg to hold the moveable peg fast and one inch beyond a little piece of wood should be placed for strings to run over (about two inches high and four inches wide).† The mode of construction of other instruments are not indicated here for fear of rendering this epitome unnecessarily prolix.

पटहोमर्दलश्चाथ हुडुक्का करटा घटाः ।
रुंजा डमरुको ढक्का ढक्कली ढक्करी तथा ॥
त्रिवली दुंदुभिर्भेरी निसानस्तुबुकी तथा ।
इत्यादयोनवद्धस्य भेदा वाद्यस्य कीर्तिताः ॥
तालोऽथ कांस्यतालः स्याद्घंटा च क्षुद्रघंटिका ।
जयघंटा ततः कक्षा शुक्तिपट्टादयस्तथा ।
घटवाद्यप्रभेदाः स्युरेतेऽन्येपि च दर्शनात् ॥

† सार्धैकदशमुष्टिर्दंडः क्रियतेऽत्र तदुपरि च हित्वा । अंगुलपंचकमेकं रंध्रे तिर्यक् चलच्छंकोः ॥ ऊर्ध्वं तंत्रीसुषिरवदपरं षष्ठेंऽगुले त्वचलशंकोः । तिर्यङ्नाहं तस्मान्मेढक ऊर्ध्वंगुऽलात्परतः ॥ —रागविबोधः ।

TALA OR TIME.

TALA.—*Tala* is described by **कात्यायन** as the iron piece for curbing the elephant, *viz.*, **नौर्यैत्रिक** because it prescribes the exact measurement of time within which its elements should occur. The word *Tala* simply means the beating of time by clapping the hands. *Laya* being used to represent eternal time, any portion of it can be recognised by events occurring in it. In music *Laya* signifies the stream of time that runs through a piece or composition from the instant of its adoption to that when it is dropped. *Laya* is of three kinds; *viz.*, Vilambita, Madhya and Druta. When *Laya* is measured in conformity to *Chandas* or symmetrical arrangement of *Matras*, which form the groundwork of *Tala*, it is called *Tala*. *Tala* follows *Chandas* or metre without which any musical composition is lifeless. Four matras form the unit of measurement, less than that not being clear enough for the appreciation of *Laya*. Beating time by means of the conventional words and letters in use in the Sanskrit musical science is called *Sangata*, of which there are various styles, differing according to the variety of *Chandas*. *Tala* arises according to Sanskrit authorities, when there is a combination of **काल** (time), **क्रिया** (action) and **मान** (interval or pause). *Tala* has ten **प्राणाः** *viz.*: **कालः**, **मार्गाः**, **क्रिया**, **अंगानि**, **ग्रहः**, **जातिः**, **कलाः**, **लयाः**, **गतिः** and **प्रस्तारकः**. Gita, Vadya, Nritya all three appear fixed by *Tala*.*

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* तथा च कात्यायनः ।

नौर्यैत्रिकस्तु मत्तेभस्तालस्तस्यांकुशो मतः ।
न्यूनाधिकप्रमाणं तु प्रमाणं क्रियते यतः ॥

तथा चामरसिंहः ।

कालः क्रिया च मानं च संभवंति यथा सह ।
तथा तालस्य संभूतिरिति ज्ञेयं विचक्षणैः ॥
कालः क्षणादिको ज्ञेयस्तालयोर्घटनं क्रिया ।
क्रिययोरंतरं यत्तु विश्रामो मान उच्यते ॥

अथ दश प्राणा उच्यंते ।

कालो मार्गाः क्रियांगानि ग्रहो जातिः कलालयौ ।
गतिः प्रस्तारकश्चेति तालप्राणा दश स्मृताः ॥—संगीतदर्पण ।

DANCING.

Nritya or dancing.

The Sanskrit Science of music deals with the senses of the eye and the ear, the former in witnessing the dance and the expressions, and the latter in hearing the sounds of music. The latter having been briefly run over the former comes in for consideration. It has not been dwelt upon by any one who has interested himself in the exposition of the principles of the Hindu musical science. But its relation to the musical science is evident and its elucidation is, therefore, of the greatest importance in a treatise on music. We shall therefore deal with it as space would permit. *Bharata Sastra,* as the science of dancing and expression is called, was first taught to *Bharatarishi* by *Brahma,* and he exhibited it before *Siva* when he was dancing. Siva taught the science, thus instituted by him, to his disciple Tandu or Nandikesvara and *Bharata* learning the portion of it which males practise, called *Tandava* from Tandu, taught it to Rishis who bequeathed it to their mortal descendants. Siva likewise instructed *Parvate* (his consort) in the portion of it practised by females which was termed *Lasya.* The former, Tandava, is masculine and heroic, and the latter gentle, love-inspiring and tender. Lasya was taught by *Parvate* to *Usha* (Banasura's daughter), who imparted it to the Gopis resident in Dwarka. From them it passed to the inhabitants of the places outside Dwarka, and gradually became universally known. The science of dancing thus descended is of three kinds, *viz.*: नाट्यं, नृत्यं, नृत्तं.*

* नाट्यं नृत्यं तथा नृत्तं त्रिधा तदिति कीर्तितम् । नाट्यभेदं ददौ पूर्वं भरताय चतुर्मुखः ॥ ततश्च भरतः सार्धं गंधर्वाप्सरसां गणैः । नाट्यं नृत्यं तथा नृत्तमग्रे शंभोः प्रयुक्तवान् ॥ प्रयोगमुद्भवं स्मृत्वा स्वप्रयुक्तं ततो हरः । तंडुना स्वगणाग्र्या भरताय

Nritta is that in which the gesticulations and the expressions of the body are regulated by *tala*, and centred in the stamp of the feet on the ground (पादघात) and which is devoid of *Rasas* and *Bhavas* of Rasa Sastra. Natya (नाट्य) is that which is employed in dramatic representations, and answers to the action of the *dramatis personæ* on the European stage. It is so much varied that an exposition of it in this place would be unnecessary and superfluous, and it has its appropriate treatment in works on Indian Dramaturgy, such as the Dasarupaka, Sahityadarpana, and other works. *Nritya*, with which the present subject has most to deal, is saturated with the *Rasas* and the *Bhavas* (Vibhava, Anubhava and Sancharibhavas) and is termed, by pre-eminence, by the name by which the science itself is called. These three divisions are again subdivided, each into the masculine and the feminine aspects of it, viz., the *Tandava* and the *Lasya*. For the accurate representation of the numerous varieties of नृत्य it is necessary that the place in which, and the persons by whom, it is conducted, and the music and the instruments accompanying it should conform to certain fixed rules laid down in the *Bharata Sastra* upon which it is unnecessary to dwell in this place. Strict regard should, however, be paid to the following particulars, which form the main portion of the subject matter of the science :—the 24 kinds of motions of the head, 44 of the eye, 6 of the brow, 4 of the neck, the अंगप्रत्यंगोपांगाः, अभिनयलक्षण, the 25 असंयुतहस्तभेद, 24 संयुतहस्तभेद, 11 बांधव्यहस्तभेद, 16 principal देवहस्तभेद, 9 नवग्रहहस्तभेद, 10 दशावतारहस्तभेद, 4 चतुर्वर्णहस्तभेद, हरिश्चंद्र and other

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व्यदीदृशत् ॥ लास्यमाल्याग्रतः प्रीत्या पार्वत्या समदीदृशत् । ब्रह्मातु तांडवं तंडोर्मर्त्येभ्यो मुनयोवदन् ॥ पार्वत्यप्यनुशास्ति स्म लास्यं बाणसुतामुषाम् । तथा द्वारवतीगोप्यस्ताभिः सौराष्ट्रयोषितः ॥ ताभिः सुशिक्षिता नार्यो नानाजनपदास्पदाः । एवं परंपराप्राप्तमेतल्लोके प्रतिष्ठितम् ॥ ऋग्यजुस्सामवेदेभ्यो वेदाच्चाथर्वणात्क्रमात् । नृत्तं तत्र नरेंद्राणामभिषेके महोत्सवे ॥ यात्रायां शुभयात्रायां विवाहे प्रियसंगमे । नगराणामगाराणां प्रवेशे पुत्रजन्मनि ॥ ब्रह्मणोक्तं प्रयोक्तव्यं मंगलं सर्वपर्वसु ॥—संगीतरत्नाकरः।

पुण्यराजहस्तभेद, वृक्षजातिहस्तभेद, सिंह and other मृगहस्तभेद, गरुड and other पक्षिहस्तभेद, सर्पहस्तभेद, भूराद्यधोलोकहस्तभेद, स्वराद्यूर्ध्वलोकहस्तभेद, सप्तसमुद्रहस्तभेद, वुंदुभादिजलजंतुहस्तभेद, हस्तद्वादशप्राणभेद, शृंगारादिरसभेद, रसालंबनायिकानायकवृत्तीभेद and others. A complete treatment of the elements of the science of dancing would be too lengthy for our present purpose, and this exceedingly meagre outline is, therefore, deemed sufficient.

Having thus presented a skeleton of the science of music in India to our readers, we shall proceed to observe with what strictness the adherence to the principles laid down in works upon the science was enforced, and how zealously it was guarded from degeneration and defilement. The strictest injunctions were laid down for the guidance of persons who entertained a wish to learn and practise it, and they could not be better expressed than in the words of *Narada* in his *Siksha*, the oldest work upon the science of music, now extant, which run thus:—

Gunas and Doshas.

गानस्य तु दशविधा गुणवृत्तिस्तद्यथा । रक्तं पूर्णमलंकृतं प्रसन्नं व्यक्तं विकुष्टं श्लक्ष्णं समं सुकुमारं मधुरमिति गुणाः ॥ १ ॥ तत्र रक्तं नाम वेणुवीणास्वराणामेकीभावे रक्तमित्युच्यते ॥ २ ॥ पूर्णं नाम स्वरश्रुतिपूरणाच्छंदःपादाक्षरसंयोगात्पूर्णमित्युच्यते ॥ ३ ॥ अलंकृतं नामोरसि शिरःकंठयुक्तमित्यलंकृतम् ॥ ४ ॥ प्रसन्नं नामापगतागद्गदनिर्विशंकं प्रसन्नमित्युच्यते ॥ ५ ॥ व्यक्तं नाम पदपदार्थप्रकृतिविकारागमलोपकृत्तद्धितसमासधातुनिपातोपसर्गस्वरलिंगवृत्तिवार्त्तिकविभक्त्यर्थवचनानां सम्यगुपपादने व्यक्तमित्युच्यते ॥ ६ ॥ विकुष्टं नामोच्चैरुच्चारितं व्यक्तपदाक्षरमिति विकुष्टम् ॥७॥ श्लक्ष्णं नामाद्रुतमविलंबितमुच्चनीचप्लुतसमाहारं हेलातालोपनयादिभिरुपपादनादिभिः श्लक्ष्णमित्युच्यते ॥ ८ ॥ समं नामावापनिर्वापप्रदेशे प्रत्यंतरस्थानानां समासः समित्युच्यते ॥ ९ ॥ सुकुमारं नाम मृदुपदवर्णस्वरकुहरणयुक्तं सुकुमारमित्युच्यते ॥ १० ॥ मधुरं नाम स्वरभावोपनीतललितपदाक्षरगुणसमृद्धं मधुरमित्युच्यते ॥ ११ ॥ एवमेतैर्दशभिर्गुणैर्युक्तं गानं भवति ॥ ३ ॥

भवंति चात्र श्लोकाः ॥ शंकितं भीतमुद्भ्रष्टमव्यक्तमनुनासिकम् । काकस्वरं शिरसिगतं तथा स्थानविवर्जितम् ॥१॥ विस्वरं विरसं चैव विच्छिष्टं विषमाहतम् । व्याकुलं तालहीनं च गीतिदोषाश्चतुर्दश ॥ २ ॥ आचार्याः समिच्छंति पदच्छेदं तु पंडिताः । स्त्रियो मधुरमिच्छंति विकुष्टमितरे जनाः ॥ ३ ॥

POETRY.

In this way we have seen how the musical science of India was developed from the Vedic hymns and what vast ramifications it underwent in the hands of the ancient and the modern proficients of the science. But the hymns of the Vedas had themselves a double aspect. While containing the vital germs of the science of music, as above treated of, allowing scope for its fullest development, they were likewise the groundwork of the modern Sanskrit language, which, as has been universally acknowledged, has played the most important part in the philological history of the world. The Vedic literature in its primitive state, with its peculiar language and metrical and grammatical structure, gave place to the profane literature of later days. Sanskrit authors agree in declaring that after the Vedic literature the first systematic production that formed the second great epoch in the literary history of the world, namely, the formation of the profane Sanskrit literature, was the Ramayana by Valmika, who describes himself as having written it under inspiration. It was he for the first time that sang the *Slokas* (stanzas in the Anushtup metre), which subsequently became almost the sole medium through which any Sanskrit idea was communicated. These *Slokas* of the Ramayana were sung by Lava and Kusa, the sons of Rama, on the lyre with all the required accompaniments. But the epic, in itself, was historical, and the plot and the language formed, therefore, the principal part of it, and the music in which the verses were set were simply secondary in importance. This was, therefore, the essential distinction between the music and the poetry of our ancestors, viz., while in the former music formed the mainstay and the

language its auxiliary, in the latter the reverse was the case, *i. e.*, the language formed the important element and the music its accessory. Notwithstanding this difference, it was still the case that verses were sung to music and were distinguished from prose under the name *Padya* (having four feet), while prose was designated *Gadya* (that which was spoken). Even now-a-days we have observed the amatory songs of Krishna Karnamrita, and similar works are sung by musicians at the end of their entertainment in several Ragas. It is likewise not unusual that in feasts, before the close of the repast, amatory and other verses are sung in some Raga or other, or sometimes in more than one, according to the knowledge or the capacity of the singer. Poetry, thus defined, is termed *Padya, i. e.*, having four feet, and it is twofold—*Vritta* and *Jati*. Vrittas are measured by letters and Jatis by the length of the sounds, termed *Matras*. The former are of three kinds, viz., Samum, Ardhasamum, and Vishamum, the first kind having four similar feet, the second having the first and the third and the second and the fourth feet similar, and the last having four dissimilar feet. Letters, which form the elements of verse, are in Sanskrit metres, either vowels or consonants followed by vowels, forming single complete sounds. They are either long or short, and long letters are either letters long in themselves or short letters having an *Anuswara* or a *Visarya*, or a compound letter after them. Long letters or *Gurus* are represented by *Ga* and short letters or

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पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा । वृत्तमक्षरसंख्यातं जातिर्मात्राकृतं भवेत् ॥ सममर्धसमं वृत्तं विषमं चेति तत्त्रिधा । समं समचतुष्पादं भवत्यर्धसमं पुनः ॥ आदिस्तृतीयवद्यस्य पादस्तुर्यो द्वितीयवत् । भिन्नचिह्नचतुष्पादं विषमं परिकीर्तितम ॥ म्यरस्तजभागैर्लीतैरभिर्दशभिरक्षरैः । समस्तं वाङ्मयं व्याप्तं त्रैलोक्यमिव विष्णुना ॥ मस्त्रिगुरुस्त्रिलघुश्च नकारो भादिगुरुः पुना रादिलघुर्यः । जो गुरुमध्यगतो रलमध्यः सोंतगुरुः कथितोंतलघुस्तः ॥ गुरुरेको गकारस्तु लकारो लघुरेककः । सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ॥ वर्णः संयोगपूर्वश्च तथा पादांतगोपि वा ॥ – छंदोमंजरी ।

Laghus by *La*. By a combination of these long and short letters, three and three together, are produced the *Ganas*, which are eight in number, and they are य, म, त, र, ज, भ, न, स. Of these, *Ma* has three long letters, *Na* has three short letters, *Bha* has the first letter long and the others short, *Ja* has the middle long and the others short, *Ra* has the middle letter short and the others long, *Ta* has the last letter short and the others long, *Ya* has the first letter short and the others long, and *Sa* has the last letter long and the others short. They will be best understood by taking the letters य, मा, ता, रा, ज, भा, न, स, ल, गं three and three together, beginning from the first and having regard to the length or the shortness of the letters and observing that a set of three having a certain letter as the first is the Gana termed by that letter thus:—यमाता (short, long, and long) is यगण, मातारा (all long), मगण, ताराज (long, long, and short), तगण, and so on. The penultimate letter ल stands for the short letter and गं for the long. The eight Ganas are thus symbolized:—मऽऽऽ, नाॅॅ, भऽाॅ, याऽऽऽ, जाऽाऽ, रऽाऽ, साॅॅऽ, तऽऽाऽ, गऽ, लाॅ. The matras are also of five *ganas*, each *gana* having four *matras*, thus: ऽऽ, ॅॅऽ ाऽाऽ, ऽाॅ, ॅॅॅॅ.* These *Ganas* and *Jatis* constitute the verses in Sanskrit poetry, of which the former are classified under 26 *Cchundasas*: the first *Cchundas* having one letter for each foot, the second two letters, the third three, and so on. Their names are threes:—Ukthā, Atyukthā, Madhyā, Pratishṭhā, Supratisṭhā, Gayatrī, Ushṇic, Anushtup, Brihatī, Panktī, Trishtup, Jagatī, Atijagatī, Śarkarī, Atiśarkarī, Ashṭi, Atyashṭi, Dhriti, Atidhritti, Kriti, Prakriti, Ākriti, Vikriti, Saṇskriti, Atikriti, and Utkriti.†

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* ज्ञेयाः सर्वान्तमध्यादिगुरवोत्र चतुष्कलाः ।
गणाश्चतुर्लघूपेताः पंचार्यादिषु संस्थिताः ॥

† आरभ्यैकाक्षरात्पादादेकैकाक्षरवर्धितैः । पादैरुक्थादिसंज्ञं स्याच्छंदः षड्विंशतिं गतं ॥ उक्थात्युक्था तथा मध्या प्रतिष्ठान्या सुपूर्विका । गायत्र्युष्णिगनुष्टुप् च बृहती पङ्क्तिरेव च ॥ त्रिष्टुप् च जगती चैव तथातिजगती मता । शक्करी सातिपूर्वी स्यादष्टच्यष्टी

Each of these contains several kinds of verses under different names with different arrangements of *Ganas*. Besides these there are the *Dandakas*, which are of ten varieties, and all these constitute the division termed *Samavrittams*. Of *Ardhasamavrittam* there are six varieties, viz., उपचित्रं, वेगवती, हरिणप्लुता, अपरवक्त्रा, पुष्पिताग्रा and सुंदरी. *Vishamavrittas* are six in number viz., उद्गता, सौरभं, ललितं, अनुष्टुप्, पथ्यावक्त्रं and वक्त्रं. *Jatis* or *Matravrittas* are ten, viz., आर्या, पथ्या, पिंगलनागः, चपला, मुखचपला, जघनचपला, गीतिः, उपगीतिः, उद्गीतिः, आर्यागीतिः. Besides these, again, there are the varieties वैतालीयं and औपच्छंदसकं, पज्झटिका, and दोहडिका. These complete the system of Sanskrit versification so largely employed in Sanskrit poetry and the drama, and in every production the object of which is to teach the subject thereof with ease and beauty. Prose works are very rare in the Sanskrit language, and besides the Dasakumaracharita, Kadambarī, and one or two others none are traceable either in ancient or modern Sanskrit literature. Even prose, though devoid of division into feet, is still bound by slight restrictions, and they are of three kinds, viz., वृत्तक, उत्कलिकाप्रायं, and वृत्तगंधि.*

Vrittaka is that kind of prose composition in which there are soft letters and a sparing use of compound words written in a simple beautiful style. *Utkalikāprāya* is that in which compound words are abundant and hard letters are extensively used. *Vrittagandhi* is that in which are interspersed bits which conform to the rules of versification.†

तथा स्मृते ॥ धृतिश्चातिधृतिश्चैव कृतिः प्रकृतिराकृतिः । विकृतिः संस्कृतिश्चैव तथातिकृतिरुत्कृतिः। इत्युक्ताश्छंदसां संज्ञाः क्रमशो वच्मि सांप्रतम् ॥—छंदोमञ्जरी ।

* अपादं पदसंतानं गद्यं तत्तु त्रिधा मतं ।
वृत्तकोत्कलिकाप्रायवृत्तगंधिप्रभेदतः ॥—छंदोमंजरी ।

† अकठोराक्षरं स्वल्पसमासं वृत्तकं मतं । तत्तु वैदर्भरीतिस्थं गद्यं ह्यपरं भवेत् ॥ भवेदुत्कलिकाप्रायं समासाढ्यं दृढाक्षरं । वृत्तैकदेशसंबंधाद्वृत्तगंधि पुनः स्मृतम् ॥
छंदोमंजरी ।

All the kinds of verses above defined are freely and extensively used in Mahratta, Telugu, Kanarese, and Malayalum literatures in Southern India, Tamil having a separate system of prosody based on principles similar to those on which Sanskrit prosody is built, but still distinct. In addition to the Sanskrit verses, Mahratta literature has also its Abhangas, large and small (मोठा अभंग and लहान अभंग), large *Abhangas* having two and small Abhangas three sub-varieties, its *Dindees* (दिंडया), its Sakees (साक्या), its Ombees (ओंव्या), and its *Ghanakshuris* (घनाक्षऱ्या). Telugu has the *Cheesa* and other *Padyas* peculiar to its literature, and Kanarese and Malayalum their own *Padyas*. Tamil versification, although originally based on the same principles as Sanskrit, has undergone much modification, and, at present, it has got its *pās*, viz., *Kalippa*, *Asiriyappa*, *Vanjippa*, and others. It has also its *Vrittams*, which, in spite of any modification, bear an unmistakable resemblance to Sanskrit verses. These details constitute the poetical literature of Southern India, viewed in respect of its prosody. But in this connection one circumstance should be mentioned in prominence, viz., that, besides the classic poetry of the literature of these languages, songs on diverse subjects, embodying prayers, worship, theology, and philosophy, and others composed by certain religious men and priests, are set to music with strict regard to its rules and are popularized under such names as Padas, &c. This concludes the subject herein undertaken for treatment, and our pains, we would esteem as amply rewarded, if the above meagre indications find favour with our numerous readers and constitute an incentive to them for paying their best attention to the various portions of this dissertation and exposing to the world more of the excellences of our musical literature, which we have thus feebly attempted to put before our countrymen.

HISTORY OF THE GAYAN SAMAJ OF POONA AND MADRAS.

In the preceding pages we have endeavoured to point out the excellences of the Indian musical science, and we have, likewise, seen how they were gradually forgotten, and how, at the present time, little attention is paid to it by our countrymen. To revive a taste for our musical science amongst our brethren of the upper class, and to raise it up in their estimation, an association was formed at Poona, on 3rd October 1874, under the designation of "The Poona Gayan Samaj." This Association, notwithstanding many vicissitudes and obstacles, gradually grew in importance and strength until, now, it could fairly be said that it has acquired a status sufficient to ensure its permanent stability in this country. Immediately after the institution was established, when it had hardly made any perceptible progress, it being the first movement of the kind in Western India, and opposed to the prejudices of the orthodox community which is always very numerous, a blow was given to it by the Bombay *Times of India* in its print of the 25th October 1876 as follows:—

"In the year 1874, there was established at Poona an institution called the "Gayan Samaj." It was one of the outgrowths of an ambition to revive the ancient Arts and Sciences of India, and to restore to the land, under the great seal of time, the glory and the prestige which have been usurped by the nations of Europe. The prospectus consisted of four parts, the first of which lays it down that "Singing," it seems, "is one of the original powers of the emotional constitution of the human race," that "singing, as tradition goes, allures the denizens of the forest," that "its power to please and amuse cannot, therefore, fail with human beings unless some of them were intended to hold a place in a still lower order of creation." Proceeding on this broad principle, part II. observes that while "fine

arts and sciences prosper with wealth, they get scorched up and are finally annihilated by the blast of poverty." So "it is not unlikely that 50 years hence not a vestige will remain to denote that singing, dancing, &c., had once with us a place amongst the fine arts, unless some people of the present day lend their support to revive the art which now languish." "In this view," says part II., "has been established the Gayan Samaj, that is, an institution for the encouragement of the art of singing, including, as the objects of its patronage, instrumental music and everything in that comprehensive term '*Goon.*'" The principal advantages secured by an institution of this kind are thus summarized :—

"1. The Gayan Samaj will become an arena where artists could display their talents in the several departments before an appreciative audience."

"2. It will attract persons from different parts of the country to seek the laurels held out by the Samaj ; thus creating in the persons a pride of their profession."

"3. It will be a means of assisting, although in a very slight degree, those who through impecuniosity depend solely on their profession for their livelihood."

"4. It will afford its members varied amusement at state intervals at an expense individually quite out of proportion to the nature and amount of the amusement derived."

"5. It will benefit society generally by the new tie which it will create amongst its members."

"6. And lastly, the Samaj will be instrumental in preserving our nationality in the sense of our possessing an indigenous art of singing, which, unlike English music, has challenged all attempts at its being reduced to writing."

Part IV. is a list of the members of the Samaj from Madhowrao Nilcunt Poorunderay to Narayen Vinayek Neney. The energetic Secretary Mr. Bulwant Trimbuck seems to have discovered lately that Lord Mark Kerr's vocal powers were of the real indigenous type, and he promptly held out the laurels of the Samaj to his Lordship by inviting him to become a member. The General's reply, which follows here, will show that he does possess at least a theoratical knowledge of the subject, which fully entitles him to the distinction offered him by the Gayan Samaj :—"

"SIR,—I feel honored by the request of the Poona

Gayan Samaj. But before agreeing to it, I should like to be permitted to make one or two remarks for the consideration of the members. I think you rather confound the two forms—singing and music. It was the lyre of Orpheus that the poet said 'drew stones, trees and floods,' and it was the trumpet sound that Shakespeare tells you 'made the wild herds turn from mad bounds to a modest gaze.' It was no singing that did this. You imply, I think, although all possible musical instruments are to be welcomed to perform at the Gayan Samaj, that science can have no place there, for the music to be performed has hitherto challenged. I presume you will continue to defy all attempts to put in writing. Now without a science, that is to say, knowledge without the power of writing your music, so as it can be made a study of by your aspirants to musical fame, you can have no art, and your assembleges, even if of vocalists alone unless in solo singing and without accompaniment, would prove impossible to manage. But if the instrumental music you invite is added, I fear discord would predominate. I, very seriously, invite you to do what, against your opinion, I maintain is very possible, namely—put on paper—put into writing all the quaint and melodious airs that I have heard sung by your children, Mhotvallas, and others. Let this be arranged with care and good taste, and, I repeat, put into writing what has hitherto defied you. I assure you that this is a bugbear that has challenged you. It would vanish before your perseverance.

"Yours, &c.,

"MARK KERR, Lt.-Genl."

BULWANT TRIMBUCK, Esq.,
Hony. Secretary, Poona Gayan Samaj.

POONA, *October* 16.

"Bombay, as we all know, is chiefly famous for "music and ladders," and here by night the sound of tom-tom and the plaintive refrain of "Tazza-ba-Tazza nazbanaz" is never missing: but we have not yet attained the full blown glory of a "Gayan Samaj." So, though we know how miserable we are, we cannot tell, with this terrible example before us, how miserable we may be. Probably the Commissioner of Police would in our city be the right patron to fill the post with which Lord Mark Kerr is

dallying at Poona. But even a Police Commissioner could hardly reconcile us to a cool perpetuation of these dolorous sounds in black and white."

Owing to this opposition at the outset the task of keeping it up became very arduous, more especially owing to the ignorance of the people on the subject. Besides, native music found no place in the present educational curriculum of Government schools, and the youthful society were naturally unconscious of the many beauties and excellences of their own music. But when the Association was once established on a regular footing, its sympathizers and members gradually found out that it was worth their consideration, and felt a strong interest in the art with a genuine desire to know if our ancestors had produced any systematic works on the science. Once that this desire was set into operation, it was easy to persuade them that it was necessary to search out where they could be found and how they could be procured. The strictures of the Bombay *Times* are ever gratefully borne in mind, for they should be viewed as having rendered good service to the Samaj because the members and sympathizers commenced from that date to work with more earnestness and vigour and steadiness.

During the latter half of the year 1876 the Samaj was honored with the visits of distinguished gentlemen, European and Native. Amongst the former was General Lord Mark Kerr, K.C.B., then commanding the Poona Division of the Indian Army, and amongst the latter may be mentioned the names of Sir Mangaldas N., Kt., C.S.I., and Byramjee Jeejeebhoy, Esq., C.S.I., who expressed their entire sympathy with the objects of the Samaj.

The year 1877 was the most memorable in the history of the Samaj, when it signalized its usefulness and im-

portance by celebrating the occasion of the Imperial Assemblage at Delhi in a very grand style.

It was celebrated by the Samaj by a special meeting on 1st January 1877, when a commemoration Anthem in Marathi was composed and recited by a member of the Samaj, Mr. Bajaba Balajee Neue, as well as its free translation into English verse by Raosahib Krishnajee Parashram Gadgil.

To Lord Mark Kerr, who has always at heart the best interests of the natives of India, the Samaj is most deeply indebted for his valuable services to the Samaj in the shape of active and pecuniary encouragement, particularly in inducing several European ladies and gentlemen to an appreciation of the exertions of the Samaj and its members towards their object so as to offer an incentive for its increased efficiency which might be inferred from the following :—

Dnyan Prakash, 18th January, 1877.

"The *Times of India*, in its impression of 25th October last, attacked an institution of Poona, called the Gayan Samaj. The attack was couched in a language which nobody read without being surprised at the flippancy which, that otherwise serious, journal displayed. The humour of the article, far from serving the end for which all humour is intended, savoured of a pugnacious and maligning spirit, to combat which the journal has ever been foremost among the other journals of the Presidency. It found fault with the Samaj, it found fault with the prospectus embodying its aims and objects; it found fault with the list of members. Not content with having performed this great feat, it gave cruel hits to the good old General, who, when invited by the Secretary of the Samaj to become a member of that institution, pointed out, as an English gentleman ought to do, what he considered to be the defects in the system of Hindu music, and his objections to his complying with the request of the Samajists. To make the article still more ludicrous, the writer wound up with

a recommendation to the Police Commissioner of Bombay to patronize the Samaj of Poona, as if performances at the Samaj were a nuisance, and it required the strong arm of the law to prevent it. Ignorance can never further go.

"It (the Samaj) was one of the outgrowths of an ambition to revive the fine arts and sciences of India, and to restore to the land, under the seal of time, that glory and the prestige which have been usurped by the nations of Europe." The Samajists echo the sentiments attributed to them by this venerable oracle, and assert that it was positively their object in founding that institution. We for our part see nothing in the aims and objects of the Samaj, supposing that to be their object, which can with justice be made an object of ridicule. It is, we think, the legitimate duty of young India to revive what was once the glory of their country. The beginning may be small and the movers in the cause of the revival may be too insignificant to be taken notice of by venerable sages like the writer of the article, yet, is it a crime, worthy of being made a subject of severe criticism, that young India should have ambition "to revive the art and sciences of India?" The *Times of India's* policy has ever been conciliating and moderate. It has never thrown cold water on sensible endeavours of the natives of this country to do something useful to themselves and their country, and we therefore regard that the performance of the journal originated in caprice which mankind is sometimes heir to.

The writer of the article betrays a want of the knowledge of natives and their institutions, which it is difficult to reconcile with the long standing of the journal which allowed the article to appear in its columns, when he runs down native music, intrumental and vocal, and reduces it to the level of the disgusting street "tom-tom," and the still more disgusting songs sung by the low caste. It is not very difficult to vindicate its claim to be ranked as a science; but if such wise journals as the *Times of India* deliberately or out of ignorance run it down, it is out of taste to repeat what others have said about it, to such an unwilling audience. As the address, which we give below, truly says, for music as a science, India is famous both historically and traditionally. For the last few years, attempts are being made to reduce Indian music to writing, and it has been found that it is not so unscientific as not

to be reduced to writing as some suppose. If Europeans go so far as to thoroughly study it, they will find that in spite of their vaunted perfection of musical notation, some of the exquisite native melodies and airs cannot be fully written down in the existing European notation, and yet they shall not be found to lack that scientific precision and correctness which characterize English music. The claims of native music, as we understand it, are very high, and those who rank it with street "tom-tom," only betray their own ignorance more to be regretted in a journal which is looked upon as the avowed champion of India and whatever good belongs to her. We cannot do better than quote from the National Indian Association Journal the following, which will probably enlighten the *Times of India* on the subject and of the ignorance it has shown of the real claims of Hindu music:—

"With respect to music, this difference of taste is even more marked and intense than anything else. A European does not like Hindu music, and a native of India does not like European music. This statement, however, falls very far short of the truth. The fact is, a European does not simply feel no liking for Hindu music, but he generally positively hates it. Even grave authors, pretending to have mastered every secret of Oriental life, describe all Hindu music as intolerable noise and gibberish, comparable to nothing else but the clamour of wild animals. The natives of India on the other hand return the compliment with a heavy weight of interest added to the principal, and say what goes by the name of music among the Europeans is fit for nothing else but keeping time with the dance of *Rakhasas* and *Banars*. When the capacity to feel delight in music depends so much upon habit or previous acquaintance, it is not strange that Europeans and the Natives of India should compliment each other on their musical qualifications in these terms, especially when it is remembered that all the Indian music that a European in this country generally hears are the songs of Domes and Chamars, who go bawling about the streets, perhaps in a drunken state and that when a European is invited to attend any natch-party, the whole accompaniment and the circumstances of the place appear to him so intolerably quaint and out of the way that he can scarcely suppress his laughter at the thought of such a thing being called a musical entertainment.

"But European gentlemen, versed in the science of music, who have had the patience and inclination to inquire into the principles of Hindu music, have felt a delight in writing treatises expounding those principles. The treatise on Hindu Music by Captain N. A. Willard, Musical Modes of the Hindus by Sir W. Jones, Anecdotes of Indian Music by Sir W. Ouseley, the Grams of the Hindus by J. D. Paterson, Sangeet by Francis Gladwin, Oriental Music by W. C. Stafford, are examples of the kind. Such European gentlemen freely admit that Hindu music is based on scientific principle. Our learned President of the Committee, Dr. Robson, who is a master of European music, finds a good deal to admire in the Hindu system."

The Gayan Samaj was founded principally with the object of providing innocent and refined recreation for those who chose to avail themselves of it. It has also for its objects the founding of a school of music, and thus of reviving that fine art, for the number of its patrons is diminishing every day. The promoters are endeavouring to raise funds, and it is not unlikely that ere long the institution will be a valuable one in this city. On a perusal of the list of members we find it to include half a dozen of Sardars, and Sowkars, many Graduates of the Bombay University, and great many respectable citizens of Poona. It is not, therefore, an association which has no respectable element in it as the *Times of Iadia* leads others to understand. The Samaj has succeeded in enlisting the sympathies of some of the respectable European residents of the Camp, and the first fruits of the endeavours of the Samajists to make the Samaj a means of giving an idea of the excellence of Hindu music to Europeans, has resulted in the warm sympathy and appreciation of it which Lord Mark Kerr has shown. The Samaj presented the Lord with an address which we give below. We also understand that a couple of the members of the Samaj have studied English musical notation and reduced some *Ragas* to writing. We wish all success to the Samaj.

To Lieutenant-General Lord Mark Kerr, C.B.,
Commanding Poona Division.

May it please your Lordship,—We, the Managing Committee of the Gayan Samaj, Poona, take this opportunity. on the eve of your departure from this country, to express,

on behalf of the Samaj, their sense of the obligations your Lordship has placed them under by promoting the interests of the Samaj.

Europeans have by their researches into the literature, history, and antiquities of India, brought to light rich treasures of Oriental thought and speculations; Indian music, with its subtle yet scientific modulations, notes, and harmony, has an equal claim on the attention and respect of the European mind; and we are confident that the beginning which your lordship has generously made to create an interest in it, in this part of the country, shall be followed by its legitimate recognition as a science, for which this country has been, historically and traditionally, famous.

We beg to express on this occasion our gratitude and thorough appreciation of the interest and sympathy shown by your Lordship, during your stay in this country in Native improvement generally.

We are confident that when your Lordship goes to England, you will ever be interested in India and its institution, with a prayer for your Lordship's long life and prosperity.

We are, &c.

POONA, 13*th January*, 1877.

LORD MARK KERR'S REPLY.

GENTLEMEN,—I thank you most sincerely for your cordial address to me. You have given me too much credit for what little I have done for you. But there is one thing for which you cannot give me credit for more than is my due. This is, the interest and sympathy I feel for my fellow-subjects—the Natives of this great country.

Regarding what you say of the literature and History and the treasures of Oriental Thought, you will have seen what the Viceroy said in one of his admirable speeches at Delhi. Lord Lytton remarked that the science, and art, and civilization of Europe are now flowing into the East.

No one knows better than His Excellency that the West is now only paying a just debt. For when Europe was shrouded in the darkness of ignorance and superstition, it was its own art and learning and that of Greece and

Rome, which had been treasured in the East, which gave the first ray of Light to Italy, and from Italy in time to the other nations.

I assure you that, while I look on all India with sympathy, the capital of the Deccan will occupy an equal place in my memory with a famous city with which I was earlier associated—namely, Delhi.

I thank again the members of the Gayan Samaj for their kind wishes for my health and prosperity.

MARK KERR,
Lieutenant-General.

On the 4th August 1877 the commemoration Anthem was reduced to European notation system, and the experiment was practically tested before His Excellency Sir Charles and Lady Stanely, K.C.B., the Hon'ble Mr. and Mrs. Gibbs, C.S.I., Mr. and Mrs. Primrose, C.S.I., the Hon'ble Mr. E. W. Ravenscroft, Mr. and Mrs. W. H. Newnham and others. On this occasion was also present Madame Volga Duboin, the celebrated pianist, who expressed great appreciation both of the airs and of the native instrument on which they were produced and styled "Swaramandal," an Indian instrument, the grandfather of the piano.

In August 1878 the Samaj was honored by the presence of Sir Richard Temple, General and Mrs. Brooke, the Hon'ble L. R. and Mrs. Ashburner, C.S.I., Mr. and Mrs. E. P. Robertson and others, when European and Native gentlemen interested in the progress of the Samaj expressed their opinion that the work so well begun might, with more effective assistance, be made to achieve more important results, and proposed the establishment of a school for imparting instruction in the art of music by competent professors to such as desire to join it; preference being given to students who were otherwise well educated with the object of raising the status of the musical science and

rendering it an accomplishment among the upper classes of our community, as also of enhancing the refinement and culture of the science itself.

Accordingly, on the 1st of January 1879, a boys' school for imparting regular instruction in music was formed at Poona, the time and place selected for instruction being such as not to interfere in the least with the other scholastic studies.

The school began with 20 pupils, and gradually gained strength and stability until, at the present moment, it has 150 pupils on its rolls. Nay, a much larger number are desirous of admission, and this accession would have been availed of had the means as well as the accommodation at the disposal of the institute rendered it practicable.

The subscriptions received from the local subscribers were not enough to meet the expenses, and the Samaj is much indebted to many Princes and Chiefs of India, prominently among them Their Highnesses the Maharajas of Baroda and Travancore, and the merchant princes of Bombay and a few European gentlemen, for their liberal pecuniary help.

The Samaj is also under deep obligations to His Highness the Nabob of Janjeera, and Mr. Jamshedjee Nusserwanjee Petit of Bombay, who paid an annual subscription of Rs. 100 each.

Further, there has been generally every year during the Poona season, when Poona is for a short time the seat of Government, a public exhibition of the working of the Samaj and Their Excellencies Sir Richard Temple, Sir James Fergusson, the late Governors, and His Excellency Lord Reay, the present Governor of Bombay, have been kind enough to honor the occasions with their presence.

It was by the support of Sir James Fergusson's Government in Bombay that the Samaj had the high honor of securing the distinguished patronage of two illustrious members of the Royal Family of England—Their Royal Highnesses the Prince of Wales and the Duke of Edinburgh.

It was also a good fortune of the Samaj in Lord Reay's Government in 1886 to have had the apportunity of entertaining their Royal Highnesses the Duke and Duchess of Connaught.

On the 18th of August 1883 a Branch Association was established at Madars under the auspices of Raja Sir T. Madava Row, K.C.S.I., Sir Charles Turner, Kt., C.I.E., the Hon'ble Mr. Justice Mootoosawmy Iyer, C.I.E., Raja Gajapati Row, Dewan Bahadur Raghoonath Row, General S. Chamier, R.A., Mus. Bac., Colonel H. McLeod, R.A., and others.

This Association had also the fortune of securing His Royal Highness the Duke of Connaught, His Excellency General Sir Frederick Roberts, Their Highnesses the Maharajahs of Mysore, Travancore, and Vizianagram as its patrons.

It has made fair progress since its establishment, and maintains two schools of music for boys, as will be seen from the accounts annexed.

One important and healthy feature of the present times vitally concerning the domestic happiness of our countrymen is the general attention paid to the education of our girls, and as a consummation of their philanthropic labours a number of respectable gentlemen of Mylapur having applied to this Association for the formation of a school of music for girls, arrangements were made accordingly, and

the inaugural ceremony of the same was held at Raja Sir Madava Row's bungalow at Mylapur, Her Excellency Lady Susan Bourke in the chair.

These efforts, though feeble at present, will, it is hoped, lead to beneficial results steadily tending to the aggrandisement of the country.

Posterity perhaps under better circumstances might restore the true study of music in its pristine greatness, and render it an accomplishment worthy of cultivation in every household in India.

In the present state of things one example is worth a thousand precepts, and perhaps this Association will be a means to serve as a stimulus to the establishment of similar institutions in every district and taluk, and thus materially promote the cause of music, and thereby indirectly better the social condition and enhance the domestic happiness of the people of this vast empire.

This Branch Association has all along secured the sympathies of His Highness the Maharaja of Vizianagram, who is not only a lover of music, but also an accomplished musician himself, and on Sunday the 13th March 1887 His Highness was pleased to grant an annuity of Rs. 600, amounting to a capital of Rs. 15,000 at 4 per cent. to it in honor of Her Majesty's Jubilee with a suggestion to style the same as "The Madras Jubilee Gayan Samaj."

The Maharaja's liberal offer on such an important occasion of loyalty and rejoicing, together with the suggestion, was thankfully accepted, and at a special general meeting of the Samaj on Saturday, the 7th May 1887, a resolution was passed to the effect that the institution be styled "The Madras Jubilee Gayan Samaj" from the 20th June 1887, and that in addition to the already working music

schools for boys, measures should be adopted for imparting instruction in music to the girls in the Maharaja's girls' schools in consultation with the Madras Branch of the National Indian Association.

On the 20th of June 1887 Her Majesty's Jubilee was celebrated at a special meeting, when the publication of this treatise was announced, and a successful move made towards founding scholarships and prizes for the promotion of the study of music, with a vote of thanks to His Highness the Maharaja of Vizianagram, Mr. P. Rangaya Naidu, Mr. Arcot Dhankoti Mudliar, Col. H. McLeod, R.A., Mr. P. Tyagraj Chetty, and Mr. T. V. Tooljaram Rao for their liberal help.

POONA GAYAN SAMAJ.

PART II.

(*Dnyan Prakash, Poona, 1st January, 1877.*)

THE grand occasion of the assumption of the title of "Empress of India" by Her Majesty Queen Victoria was celebrated by the Gayan Samaj on 1st January 1877, by an extraordinary meeting at the Samaj Hall. The meeting was concluded by recitation with music of the following commemoration Anthem, specially composed by Mr. Bajaba Balajee Nene, a member of the Samaj for the occasion and translated into English verse by Rao Sahib Krishnajee Parashram Gadgil :—

व्हिक्टोरिया केसर-ई-हिंद.

VICTORIA, IMPERATRIX INDIA.

देवी श्री विक्तुरिया स.र्व भौमिणी ॥
प्रमुदित अम्हि, नविन भविक पदविधारिणी ॥ धृ० ॥
सुखदा ही अनुभवितों शांतता स्थितो ॥
वाढली अति शास्त्रकला वस्तुसंतती ॥
मनुजजीव संपदेप्रती नसे भिती ॥
म्हणुनी आम्हिहो अपणां ॥
स्मितवदनें धवल मनें ह्मणत असों ॥
स्वास्तिया क्षणीं ॥ १ ॥ देवीश्रा ॥ धृपद.

जलधि वसन परि विलसित ही वसुंधरा, ॥
रजत कनक रतनसुखनिजननि सुंदरा, ॥
जिथिल बहुत करुनि धराणे होय उर्वरा ॥
तिचिहो अठरा वरुषे ॥
मिरवितसा भ्रमरहीता अधिगतिता ॥
नीतिचारिणी ॥ २ ॥ देवीश्री ॥ धृपद.

शेवटला भद्रासनि तो युधिष्ठिर, ॥
सजला यवनामधला कीं अकब्बर, ॥
धर्ममूर्ती आपुलि ही बसुनि त्यावर ॥
जगतीं स्तुतिला मिळवूं ॥
गजपुरतें यशपुरतें पुनरपितें ॥
घेउ स्वामिणी ॥ ३ ॥ देवीश्री ॥ धृपद.

पंडित गुणि मंडित हे खंड निर्मळ; ॥
भगवति, नवसुतदुहिता रत्नमंडळ ॥
करूत घेऊनी अखंड राज्य सुज्वळ ॥
भुवनीं असल्या अमुच्या ॥
सतत असे अरजवितो सुरवरतो ॥
आदिकारिणी ॥ ४ ॥ देवीश्री ॥ धृपद.

THE COMMEMORATION ANTHEM.

VIVAT REGINA ET IMPERATRIX.

(A free translation of the Commemoration Anthem by Mr. Krishnajee P. Gadgil.)

VICTORIA, with imperial honors crowned,
Now sways the land from Delhi's classic ground.
What joyous tidings fill the gladsome breeze,
Light on the land and floats on circling seas.
For years of peace, which Albion's rule hath blest,
And Art and Science roused from idle rest,
For life and hearth secured from nameless fears,
Which haunted India's sons in by-gone years,
A grateful nation, bright with sunny smiles,
A prayer breathes—O Queen of British isles!
Long live the jubilee, the solemn hour
Which crowned thy laurelled brow with Cæsar's power.

Our virtuous Sovereign ever since the day,
When rebel hosts in madness turned to bay,
The sceptre sways, with strong, yet gentle hand,
O'er various peoples of this noble land—
A wondrous land, begirt with ambient brine,
Where gold and gem effulgent deck the mine
And waving plains with golden harvest shine.
Our Sovereign sits, thus led by Heaven's hand,
Enthroned as glorious Empress of the land,
Where Dharma once a monarch's worth displayed,
The Mogul then—the immortal Moslem swayed.
Long may the name of that historic ground
Through unborn times, and distant climes resound!
Long may Her Royal sons and daughters share
With th' August Queen this Orient empire rare
Our prayer such to Him—The Primary Cause—
Who rules the Universe with mystic laws.

(*Bombay Gazette, 7th August,* 1878.)

POONA, 6*th August,* 1878.

Poona is a great place for native associations which seek to revive amongst the people a feeling of pride in their own national customs, tastes, and institutions. Among these the Gayan Samaj, which has for its object the founding of a school of native music, holds a respectable place. I was present on Saturday at a concert given by the society, and was greatly interested in and pleased with the entertainment. Mr. Ezekiel of the Deccan Engineering College acts as conductor, and under his directions half-a-dozen musicians sang the Mahratta song "Sing O Man," in the sea of life to Siva great and a commemorative Anthem in honor of the Imperial Proclamation. The instruments used were

the Satar, the Bin, the Touse, and the reed pipe. The principal performer of the Satar sang one or two solos with great sweetness of expression and an entire absence of that unpleasant shrillness which most Europeans associate with the idea of native music. The man also is a very accomplished player on the Bin, an instrument which looks like a fiddle supported on a pumpkin at either end, and one would like to see what a player of his delicacy of manipulation could do with a help. One of the performers played a solo on a violin which he rested against his chest instead of his shoulder. He comes from Jumkhandi, where the Chief has a number of young men who have been taught to play on the violin by a master from Madras. The Chief's own wife is said to play very skilfully on this instrument. The air of the song to Siva was printed with the English words written under the notes in accordance with a suggestion made by Lord Mark Keer, who took a great interest in the society while he was in Poona. He sent the supposed score of an Indian song with the native words written between the lines to Sir Herbert Oakley, who in reply wrote.

Is it possible to find out whether the native melodies were sung to any harmony (accompaniment)—vocal or instrumental. It would be the greatest possible, and towards discovering the intention of old Oriental music, if any such harmony could be elicited. The harmony you have sent is too entirely European, not corresponding at all to what the Eastern melody must have been. In a letter Sir Herbert writes :—As it seems impossible to obtain any native harmony to the Indian melodies, I take it for granted that the former does not exist. Therefore, all that goes by the name of music would seem to be mere song, for a solo voice or for many voices in unision in the specimen "Sing O Man." A note tells us that

the accompaniment which, of course, is a mere capricious addition, not founded on old choral harmony, is simply a number of string instruments tuned to a chord and played throughout in quavers, the drum beating the $\frac{4}{4}$th time in quavers. Such an accompaniment would be meagre in the extreme, and too barbaric to give any clue as to any old harmony to the melody. Mr. Balvant Trimbak, the Secretary to the Gayan Samaj, says the society now means to wipe out this reproach by proving that there is a scientific harmony which can be reduced to notation in Hindu music. I wish them success.

HIS EXCELLENCY THE GOVERNOR AT THE POONA GAYAN SAMAJ.

POONA, *3rd August*, 1879.

The concert in connection with the Poona Gayan Samaj under the patronage of His Excellency Sir Richard Temple, which was held in the Poona City Town Hall (Heerabagh) last evening was a great success. Despite the inclemency of the weather the attendance was very numerous. Amongst the officers and gentlemen present were His Excellency the Governor, His Excellency the Commander-in-Chief, Mr. Justice Newnham, the German Consul, Mr. Forest, Mr. Keysor, C.S.I., and several others whose names I was not able to obtain. There were also several European ladies present. Amongst the native gentry, who attended the concert, I may mention Professor Jamasji Hoosangji, Mr. Dorabji Padamji, Rao Bahadoor Chintaman Succaram, Rao Bahadoor Krishnaji Laxman, Proffessor Bhandarkar, Proffessor Kero Laxman Chatray, Rao Bahadur Shankar Pandurang Pandit, Mr. Nowroji Dorabji, Messrs. Rajana Lingoo, Gungaram Bhow, Waman Abaji Moduck,

Pandurang Dajee, Bhow Saheb Natoo, Bhau Mansaram Naik, and many others. The following is the programme :—

PROGRAMME.

PART I.

Musical Exercises—By School Children.

1. Suravarta ..... Air, Khamaj.
2. Do. ..... „ „
3. Do. ..... „ „
4. Do. ..... „ Bhup.

Satar—By several members of the Samaj.

1. Bhup. 2. Malhar. 3. Gara. 4. Chhayanata. 5. Jinjoti. 6. Khamaj.

Songs.

1. Tappa..... Air, Seende Kaffi.
2. Thumri ..... „ Ginjoti.
3. Gajal ..... „ Khamaj.

PART II.

Songs—By School Children.

To conclude with the Commemoration Anthem.

The children sang exceedingly well, and the songs with the Satar accompaniments were much admired by all present. And whatever may be said of the harsh and discordant sounds of native music to the English ear, it must be admitted that the Poona Gayan Samaj as an institution speaks well on behalf of the natives, and proves that they are most anxious to improve themselves in every way. The concert over, His Excellency the Governor saw some pictures collected by the Poona Hall Committee, who propose to establish shortly a picture gallery. Sir Richard Temple held a long conversation with Mr. Abbasaheb Shastri Putwardhan, and after the distribution of flowers, rose-water, and otto of roses, this native concert terminated.

(WRITTEN EXPRESSLY FOR THE "THEOSOPHIST.")

HINDU MUSIC.

By Bulwant Trimbuk, Hon. Sec. of the Poona Gayan Samaj.

We wish to give our readers some idea of Hindu music, which is a plant of ancient growth, having beauties of its own. It will require some time before a stranger can qualify himself to appreciate its merits. That it was developed into a *science* admits of no question, as the sequel will prove. Hindus, as a fact, do find beauties in it, and they avail themselves of every opportunity for enjoying this sort of amusement. There are various reasons why foreigners do not take equal interest in cultivating it, of which we will enumerate a few.

1. No standard work on the subject has as yet been presented to the public in any of the current languages. There are several in Sanskrit, it is true, but that is a language difficult to learn, and now, unfortunately, almost dead.

2. The second reason is that the notation for reducing music to writing as given by ancient writers on Hindu music is not generally known.

3. The third reason is that strangers pass a very hasty judgment upon its merits. They do not make the best of the many opportunities that are presented to them while living in India. They disdain to attend singing and nautch parties at the houses of gentlemen, and declaim against them as immoral; and, when they return to their native countries, try to hide their ignorance by passing all manner of bad remarks; holding, the while, the jigs of such low-caste people as are usually their attendants, as types of Hindu Music.

4. We know of many persons who can distinguish an

individual and yet cannot identify him in his photograph. This is due to their want of familiarity with the effects of light and shade, on the vision; the same is emphatically true of any systems of music. The English, French, German, and Italian systems of music are distinct from one another, having been separately developed; yet each has charms peculiar to itself, and each school has its admirers and panegyrists who find it the best of all representatives of true harmonic science. Cultivation and taste are the primary perquisites for musical criticism, and unless a man spends some years on any given system of music he will not come to realize its beauties and appreciate its merits. If an Englishman, a Frenchman, and an Italian sit in judgment upon the merits of our Indian music, each will try to find something in it, which he is accustomed to and which he has from childhood learnt to look upon as the best. Neither of them is used to the softening influence of Hindu melody, and therefore each cries it down with a separate phrase. To expect therefore that Hindn music will stand the test of every connoisseur, whose ear is accustomed to a different development, is to forget the theory of the formation of ideas. Again, if Hindu music had been a growth of modern times, containting all the several charms of different musical systems, it would perhaps have answered the expectations of these connoisseurs; but upon the testimony of works of great antiquity lying around us (some 4,000 to 8,000 years old), we can safely affirm that Hindu music was developed into a system in very ancient times; in times of which we have no genuine records; in times when all other nations of the world were struggling with the elements for existence; in times when Hindu *Rishis* were enjoying the fruits of civilization, and occupying themselves with the contemplation of the mighty powers of the eternal Brahma.

We will therefore present our readers with a bird's-eye view of Hindu music, leaving to themselves the task of cultivating their ear ; for while we can describe to a person the external appearance of an orange, its colour, its odour, and name to him, its order in the vegetable kingdom, no words can convey to him an adequate idea of its taste ; and so is it with respect to Hindu music. Though we make you masters of its theory, name to you the different *Tánás* and *Murchhanás*, the *Grámás* and *Rágás*, we cannot convey to you any idea of *Rakti* or the power of affecting the heart the end of any musical system ; it must be tasted by the ear.

Sound.

Sound most naturally forms the starting point of a dissertation on music. The theory of sound as given in *Shikshà* is as follows (1) :—

"The soul comprehends the means of its faculty of knowledge of what is wanted, and, desirous of speaking out, enjoins the mind. The mind upon this excites the bodily heat, and this heat puts the wind in motion ; this wind, moving in the cavity of the chest, produces a sound which is recognized as *Mandra*, or chest voice."

In this theory which is very old, as the work from which it is extracted will show, we may recognize the crude expression of the principles of the modern undulatory theory of sound.

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(1) आत्मा बुध्या समेत्यार्थान्मनो युङ्क्ते विवक्षया । मनः कायाग्निमाहन्ति सप्रेरयति मारुतं । मारुतस्तूरसि चरन्मन्द्रं जनयति स्वरं । प्रातः सवनयोगंतं छन्दो गायत्रमाश्रितं । कण्ठे माध्यं दिन युगं मध्यमं त्रैष्टुभानुगं । तारं तार्तीयसवनं शीर्षण्यं जागतानुगं । सोदीर्णो मुद्गाऽभितो वक्त्रमापद्य मारुतः । वर्णाञ्जनयते प्राज्ञः ।

शिक्षा

Observation and generalization are the two essential things required in the formation and development of a science; without being charged with partiality, we think we can credit the ancient *Aryás* with a great deal of both. Close observation of the habits of the members of the animal kingdom must have shown them that a growl and a shriek were respectively the two sounds between which all others must fall; and lo! how aptly they have illustrated them. In order that their children might accustom themselves to these high, low, and middle sounds, they advised them to repeat (1) their lessons in the morning in the low note, which proceeds from the chest and resembles the growl of a tiger; in the afternoon in the mid-tone, which proceeds from the throat and resembles the cries of the *Chakra* or round bird; and at all other times in a high tone, which proceeds from the head and resembles the cries of a peacock and others of its kind.

They have divided sound into three classes—*Mandra* (low), *Madhya* (throat voice), and *Tár* (high). These go also by the names (2) of *Udátta*, *Anudátta*, and *Swarita*, respectively. They say that in Udátta are recognized the notes Ni and Ga, corresponding to the English notes E and B; that in Anudátta are recognized the notes Ri and

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(1) प्रातः पठेन्नित्यमुरास्थितेन स्वरेण शार्दूलरुतोपमेन । मध्यंदिने कण्ठगतेन चैव चक्राह्वसकूजिनसान्निभेन । तारेतु विद्यात्स्वनं तृतीयं शिरोगतं तच्च सदा प्रयोज्यं । मयूर हंसप्रभृतिस्वराणां-तुल्येन नादेन शिरःस्थितेन । शिक्षा

(2) उदात्तश्चानुदात्तश्च स्वरितश्च स्वरा रणयः । उदात्ते निषाद गांधारा वनुदात्तर्षभधैवतौ । स्वरितप्रभवाह्येते षड्जमध्यमपञ्चमाः । शिक्षा

Dha, or D and A; and in the Swarita Sa, Ma, and Pa, or C, F and G.*

It is worthy of remark that E and B are semi-tones, D and A are minor-tones, and C, F and G are major-tones. How nice must have been their sense of hearing!†

Nature is never stingy or cruel to her children, when they serve her earnestly. The same craving after knowledge and spirit of patient enquiry which discovered to the *Aryás* that the high, low, and middle notes had typical representatives in the animal kingdom; the same musical ear which showed them the sounds proper for repeating the lessons in the morning, noon, and at other times,—disclosed to them that the animals produce certain notes, and no more. They (3) found that the peacock, ox, goat, crane, black-bird, frog, and elephant uttered certain distinct notes, and that all the notes of the denizens of the forest could be put down under one or other of those 7 heads. In this way were the 7 musical notes found and fixed upon.

They also fixed measures of time thus (4):—The mangoose uttered ½ measure, the *chássbird* cried in 1 measure,

* "The aggregate sound of Nature, as heard in the roar of a distant city, or the waving foliage of a large forest, is said to be a single definite tone, of appreciable pitch. This tone is held to be the middle F of the piano-forte, which may, therefore, be considered the key-note of nature."—(*Principles of Physics*, by Prof. B. Siliman.) The Chinese recognized it some thousands of years ago, by teaching that "the waters of the Hoang-ho, rushing by, intoned the *kung*;" called, "the great tone," in Chinese music, and one which corresponds exactly with our F, now "considered by modern physicists to be the actual tonic of Nature." (Rice).—Ed. Theos.

† "The doctrine of sound is unquestionably the most subtle and abstruse in the whole range of physical science," says Professor Leslie. —Ed. Theos.

(3) षड्जं वदेन्मयूरोहि ऋषभं चातको वदेत् । अजावदति गान्धारं क्रौंचो वदति मध्यमं । पुष्पसाधारणे काले कोकिलः पञ्चमं वदेत् । दर्दुरो धैवतं चैव निषादंच वदेद्गजः । नारदः

(4) चाषस्तु वदते मात्रां द्विमात्रंत्वेव वायसः । शिखी रौति त्रिमात्रंतु नकुल स्त्वर्ध मात्रकं शिक्षा

the crow in the double measure, and the peacock shrieked in the treble.

Thus, while the *Aryás* were teaching their children necessary lessons, they were imparting to them a sort of musical instruction and preparing their voices for it. The transcendental charms of music cannot have fallen flat upon their appreciative sense of hearing, and they must have set apart a number of verses to be sung, and thus must have sprung the *Sáma Veda*—a Veda which is recognized by all to be very old and designed for singing; a Veda out of which verses are even to this day sung most harmoniously by the *Udgātri*, a priest who performs the singing service at the time of *Yadnya* (Sacrifice).

The recognition of these seven notes as all the alphabets of musical language all over the world in the nineteenth century, proves beyond all doubt the nice appreciation of the ancient Aryas. But this was not all. Writers on Hindu music even discovered that these seven notes had peculiar "missions" (1) to the human mind; that certain notes were peculiar to certain sentiments, and that without those notes these sentiments could not be well expressed. All who have had occasion to hear the adaptation of musical notes to different sentiments can bear testimony to the fact that the observations of these writers were correct. It must not however be considered that we mean that sounds alone can without the assistance of language express a sentiment to reality. No: although, by association we come to recognize "a March" or "a Gallop" as something stirring; our point is that if appropriate lingual expressions be as-

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(1) हास्यशृङ्गारयोः कार्यौ स्वरौ पञ्चम मध्यमौ । षड्जर्षभौ तथा ज्ञेयौ वीररौद्राद्भुते रसे ॥ १७ ॥ गान्धारश्च निषादश्च कर्तव्यो करुणारसे । धैवतश्चैव कर्तव्यो बीभत्सेच भयानके ॥ १८ ॥

सुभाषित शार्ङ्गधरः

sociated with proper musical notes the effect is more certain and real.

The table given below will show at one glance the several notes, their names, their types in the animal kingdom, and the sentiments (2) to which they are applicable :—

TABLE 1.

Sanskrit Notes.	English Notes.	Sanskrit Names.	English Names	Types in the Animal Kingdom.	Sentiments peculiar to
सा Sá	C	Shadja	Do	Peacock	Heroism, Wonder, Terror.
री Ri	D	Rishabha	Re	Ox or chátak	,, ,, ,,
ग Ga	E	Gándhára	Mi	Goat	Compassion.
म Ma	F	Madhyama	Fa	Crane	Humour and Love.
ष Pa	G	Panchama	Sol	Black bird	,, ,, ,,
ध Dha	A	Dhaivata	La	Frog	Disgust, Alarm.
नी Ni	B	Nishádha	Si	Elephant	Compassion.

In the Veda itself (3) sentences are found which go to prove the same.

If a monochord with moveable bridge be taken, and a space equal to 44 units be measured and the bridge shifted to this point, the string when struck will yield a note; if we start with this note as the *tonic* or key-note, and

(2) The Sentiments are :—

शृङ्गारवीर करुणाद्भुत हास्य भयानकः । बीभत्सरौद्रौच रसाः : अमर।

च शब्दाच्छान्तोऽपिनवमः । वात्सल्य दशमः । अमरटीका

(3)

हुं	२ १ हू ष्मा	११ १ उहूवा हा उ — — 3	

सामवेदः

run through the gamut by shifting the bridge (the Sanskrit writers affirm (1) the following facts will be observed. *Sa* will be produced at the distance 44 ; *Ri* at 40, *Ga* at 37, *Ma* at 35, *Pa* at 31, *Dha* at 27, *Ni* at 24, and *Sā* again at 22 ; but the latter *Sā* will be twice as intense as the former.(2)

Let us now see how far this doctrine is correct according to the theory of vibrations as given by English physicists.

The relative number of vibrations of the notes of the gamut are : (3)—"

Sā,	Ri,	Ga,	Ma,	Pa,	Dha,	Ni,	Sā
C,	D,	E,	F,	G,	A,	B,	C,
1,	9/8,	5/4,	4/3,	3/2,	5/3,	15/8,	2,
that is 24,	27,	30,	32,	36,	40,	45,	48.

But the lengths of the wire are inversely proportional to these :—

Sā,	Ri,	Ga,	Ma,	Pa,	Dha,	Ni,	Sā
1,	8/9,	4/5,	3/4,	2/3,	3/5,	8/15,	1/2,

that is :—

180, 160, 144, 135, 120, 108, 96, 90 ;

and the intervals between the two consecutive notes are

20, 16, 9, 15, 12, 12, 6.

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(1) तेषां श्रुतयः क्रमतो वेदा रामादृशौ तथाम्बुधयः ।
निगमा दहनाः पक्षावेवं द्वाविंशतिः सर्वाः ॥ १६ ॥
तुर्यायां सप्तम्यां तासु नवम्यां श्रुतौ त्रयोदश्यां ॥
सप्तदश विंशी द्वाविंशीषुच ते स्फुटाः क्रमतः ॥ १७ ॥
रागविबोधः

(2) द्वर्विंशीस्थः षड्जो द्विगुणसमः पूर्वषड्जेन ॥ ११ ॥
रागविबोधः

(3) Ganot's Physics—Acoustics.

When these intervals are reduced to a length of 48 units they become :—

Sā,	Ri,	Ga,	Ma,	Pa,	Dha,	Ni,	Sā,
5·3,	4 16,	2·3,	3·9,	3·12	3·12,	3·12,	1·5.

Let us write against these numbers the *shrutis* or intervals according to Sanskrit writers, and it will at once be seen that they are closely analogous.

TABLE 2.

Hindu Notes.	English Notes.	Estimated intervals.	Shrutis,
सा	C	5· 3	4
रि	D	4·16	3
ग	E	2· 3	2
म	F	3· 9	4
प	G	3·12	4
ध	A	3·12	3
नी	B	1· 5	2
सा	C		

How delicate and accurate must have been the organs of hearing of the *Aryas*, when they could reach so near the truth, unassisted by the paraphernalia of modern science.

According to Sanskrit writers no sound is said to be perfect unless it goes through the *Shrutis* or intervals attached to it. The 7 notes thus fixed from the natural scale, and this is called by the Sanskrit writers a *Shadja Gráma*, or a scale in which C is the key-note.

But a singer may start with any key-note, and the several succeeding notes will be affected consequently. Let him start, for instance, with *Madhyama*, or F, as his tonic, and let him transfer his gamut to an instrument with

moveable frets, he will find that the positions which the frets were in, in the natural scale, will be of no use now. For he will have to play his *Sa* on *Ma* fret of the natural scale and *Ri* on the *Pa* fret; *Ga* on the *Dha*, *Ma* on the *Ni* fret, and so on; but he will find that he will not be able to play *Ga* and *Ma* on the *Dha* and *Ni* frets; he will be obliged to push *Dha* one *Shruti* up and *Ni* two *Shrutis*.

The following diagram will make this clear—

C	D	E	F	G	A	B	C	D	E
सा	रि	ग	म	प	ध	नी	सा	रि	ग
			C	D	E F		G	A	B
			सा	रि	ग म		प	ध	नी

The reason of this is that the interval between the notes E and F is 2, and D and E 3, whereas, on the natural scale, the interval between G and A is 4, and A and B 3 shrutis, respectively.

It will therefore be seen that an instrument with its frets fixed for the natural scale will not do for any other key; we shall have to insert other frets for convenience, and these frets will give notes different from those of the 7 original frets; the necessity of sharp and flat notes is therefore evident. It is found that 12 such flat and sharp notes are required to be added, making in all 19 notes; and these are found to answer for the purposes of Hindu Music. These flat and sharp notes are called the *Vikrita* or changed notes. Besides this, the moveable frets of our musical instruments enable us to make provision for the sharp-sharp or flat-flat notes which are required in some of our songs. In the piano and the several keyed English instruments the natural scale is dreadfully abused and distorted by the method of what is called "equal temperament." They divide the scale into 12 equal semi-tones; it is this that

accustoms the ear to false notes; and many singers of note try to sing without "the piano." This limited scope of English instruments disqualifies them to perform many of the beautiful airs of Hindu Music of which we will give some instances.

Kalyána and *Abhiranáta* are two of the best and choicest specimens of Hindu Rágás or scales.

Kalyána requires (1)

Sā	Ri	Ga	Ma	Pa	Pa	Dha	Ni	Sā	·Sā
C	D	E	F	G	G	A	B	C	C
Sharp. 2				b				b	

or C natural and flat,
D sharp-sharp,
EF and A natural
G natural and flat.

Again

Abhiranáta requires

Sā	Ri	Ga	Ma	Pa	Dha	Ni	Sā	Sā
C	D	E	F	G	A	B	C	C
Sharp. 2							b	

or C F G A natural,
D sharp-sharp,
C natural and flat.

It will thus be seen that these melodies will never be executed on an instrument with fixed keys and tempered sharps and flats.

How is it possible, therefore, to enjoy the melody of the music of the Hindus unless our readers provide themselves with instruments of very good make, such as are made here to suit the purposes of Hindu Music?

With respect to the aptitude of different notes to produce a pleasing sensation, they are divided into *Vádi*, *Samvádi*, *Anuvádi* and *Vivádi*; the first are styled sovereigns, as

forming the principal notes in a *Raga* or scale; the second or *Samvádi*, are like ministers that assist the first in developing the scale; the third, or *Anuvádi*, are reckoned as servants that attend upon their superiors, bear strength, but cannot command; and the fourth, or *Vivádi*, are distinctly set down as enemies.

The intervals which mark the positions of *Samvádi* are 12 and 8 *shrutis*, *e. g.* —

सा | | |	रि | |	ग |	म | | |	पा
C	D	E	F	G
	सा	रि	ग	म
	C	D	E	F
	प	ध	नी	सा
	G	A	B	C

—all those that lie in one row are *Samvádi*.

Vivádi are such notes as mar the effect of any *Rága* by their introduction; *e. g.*, notes which are separated from each other by one *shruti* (kākali), and such as are consecutive. Consecutive notes, such as B and C, are admitted among English musicians as discordant.

It will thus be seen that in order that a pleasing effect may be produced on the ear by means of a species of arrangement of the musical notes, it is quite necessary that an account shall be taken of notes that are concordant, or otherwise.

According to Sanskrit writers on music, there are six principal *Rágás*, and their names are, (1) *Shri Rága*, (2) *Vasanta*, (3) *Panchama*, (4) *Bhairava*, (5) *Megha*, and (6) *Nat Nárayán*.

Each *Rága* is said to have 5 wives, and each wife 8 children. Thus it will be found that Hindu musicians sing

276 different scales, each distinct from the other, and each having a charm in itself.

Murchhanás, Tánás and *Alankárs* are the various ornaments, or *fiorituri,* which are introduced by master singers to give effect to and develop the scale, or *Rága,* which they sing.

Murchhanás are performed by going over 7 notes of the selected scale (*Rága*) backwards and forwards; this is ascending and descending *Arohana* and *Avarohana*; *e.g.*—

C D E F G A B C
C B A G F E D C

Tánás are half *Murchhanás,* or motions in a single direction.

Alankárs are several thousand in number, and are performed by grouping together and repeating the musical notes in permutations: *e.g.*—

Nishkarsha is C C, D D, E E, &c.;
Vistirna is C D E, D E F; E. F. G.
Bindu is C D, D E, E F, &c.

We think we have laid before the readers of the THEOSOPHIST materials which will enable them to see that the Hindu Music is not hap-hazard work and a low caste jig, but that at least some attempts at a systematic arrangement have been made by writers who made it their specialty. Nay, we find them so anxious to realize the great aim of music, which we have named above as *Rakti,* or the power of affecting the heart, that not only have they inserted various ingenious permutations and combinations of harmonical notes, but have actually set down rules and medicines for the cultivation of the voice, the singer's instrument. They have been so careful to secure this aim that they have prescribed certain seasons of the year and certain hours of the day for certain *Rágas,* and have most

searchingly enquired into the effect of each musical note on the heart. Dancing they have reduced to rule, and keeping time became a science under their watchful and anxious care, such as will vie in its nicety with the Sanskrit grammar, which is recognized as almost the perfection of deductive logic.

It is musical notation which we want, and feel this the more for we cannot perpetuate the melodious arrangements of tunes, of performers of genuine styles who, in the course of nature, are fast fading away. It is true we have a musical notation which we can claim as our own, but we think it is not sufficient nor elegant enough to mark the various graces of Hindu Music with the rapidity of a phonographer. We think the English system of music, such as it is, cannot be adopted by us without making necessary changes ; this we mean to do ere long, and so enable our friends living far away from India to share with us the enjoyment of melodious graces richly fraught with *Rakti*, (1)

Poona Gayan Samaj, 20th September, 1879.

(*3rd October* 1880).

His Excellency the Right Honorable Sir James Fergusson, Bart., K.C.M.G., C.I.E., Governor of Bombay who in honoring the Institute with a visit on the 3rd of October 1880 accompanied by Lady Fergusson and Lord Edward

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(1) कल्याणः

कल्याणस्यतुमेलेशुचयः सपधारिरास्तितीव्रतरः । साधारणश्च मृदुपः । मृदुसोस्मित्रेष इतरे ॥ ९० ॥ आभीरनाटः

आभीरनाटमेले शुद्ध समपधाश्च तीव्रतरऋषभः । साधारणमृदु सोचेव्यरः स्युराभीर नाटाद्याः ॥ ४४ ॥ रागविबोधः

Clinton expressed himself highly satisfied with what he saw, and spoke the following encouraging words :—

GENTLEMEN,—It has afforded much interest and gratification to Lady Fergusson and myself to attend this exhibition of native music as cultivated by your society. I am glad to observe, by the numerous attendance of native gentlemen of position, that this Institution meets with their approval and support. I concur in the sentiments so beautifully expressed by Mr. Mahadeo Moreshwar Kunte with reference to the preservation and study of national music. In it are as it were embalmed the traditions, the affections, and the aspirations of a people. In all countries, patriotism finds its tenderest expression in music and song, they embody the inmost sentiments of our nature, and the higher longings of the soul are directed to the unseen world in their accents of praise. It is impossible, not to commend the zeal and energy which the promoters of this society have displayed, in the maintenance and diffusion of a taste for the vocal and instrumental music, handed down by your forefathers. I hope, that with the application of musical science it may be still farther developed, and prove a source of pleasure and profit to this, and future generations. In supporting this society, gentlemen, it seems to me that you honour yourselves, and I shall be glad if any encouragement that I can give, will contribute to its success.

His Excellency was also pleased to mark his pleasure more substantially, by the handsome subscription of Rs. 50 per annum, during his stay in India.

THE GAYAN SAMAJ.

(*Dnyan Prakash, March* 1882.)

After leaving the Town Hall His Highness the Maharaja of Travancore went to the Gayan Samaj, where he was cordially welcomed by the members of the Samaj and the students of the school. After His Highness was entertained by an exhibition of vocal and instrumental music, the

energetic Secretary of the Samaj, Mr. Balwant Trimbak Sahasrabudhy addressed His Highness as follows :—

His Highness Shri Padmanabha, Dasa Vanchi Bala, Rama Varma-Kulashekhara, Kirtipati, Mane-Sultan, Maharaja Raja Ramaraja Bahadur, Samsher Jang, Maharaja of Travencore.

I on behalf of the members of the Poona Gayan Samaj humbly beg to approach your Highness and express our heart-felt thanks for your Highness' condescension in having graced our Samaj with your Highness' august presence. We have already laid before your Highness the history of the Samaj and its objects and aims. Our school of music has been in existence for the last three years, and your Highness has just seen the progress that the school has made in native music and singing. The school is at present labouring under a serious disadvantage in not being able to engage the services of a competent teacher who can impart to the students of the school a higher kind of instruction in the art of music and singing as taught in Southern part of India.

As on the previous occasion the Dewan read the Maharaja's reply which was as follows :—

Gentlemen,—I am very much gratified by what I have seen and heard here to-day, and I owe that pleasure to your kindness.

I consider your movement well conceived, well directed, and well sustained. A well-known Sanskrit stanza says, "The cow feels, the infant feels, the serpent feels, the charm of Music." In our land music had at one time attained the dignity of a science as in all other branches of knowledge; there has been a decline in this from the height to which our ancestors had raised it. Your endeavours to revive and cultivate it have my most cordial sympathy, and I shall always regard your success with unfeigned pleasure and interest.

Before leaving the Samaj His Highness was pleased to give a donation of Rs. 500.

From the following correspondence it will be observed that the late Maharaja of Travancore was not wanting in the study of music also.

1. Which is the system of music practised in Travancore by the Court musicians—the Carnatic or Hindustani ?

2. Is the Hindustani system practised at all—and how much is it preferred to the Carnatic by most people ?

3. Was the school of musicians or other principal performers that have been or are still living in the Travancore country with their respective instruments ?

4. A list of the Court musicians or other principal performers that have been or are still living in the Travancore country with their respective instruments.

5. Was the air "Sarasa Samanuka, &c., composed by the Maharaja Kulashekhara; if so at what date ? It appears to be popular all over Southern India.

6. A list of the instruments employed.

7. Can you supply me with any airs written correctly in the European notes, &c., and the "Pallavi," "Anu-Pallavi," and "Stanzas" of each written separately ? It is perfectly possible to do this—but requires some one who understands the Indian system of music as well as the European to do it correctly, so as to preserve the "Tala" of the same.

8. Are any native airs played by the "Band" of His Highness. If so, are they played correctly according to the idea of native musicians as far as melody is concerned ? The private "Band" of His Highness the Maharaja of Mysore do this.

9. Is there any school or college patronized by His Highness where music is systematically taught ?

10. Is there any system of notes, &c., in use among Travancore musicians besides that of Tanjore or of Gharpure—or of simply writing the letters with perhaps a Dirgha a note sign where necessary.

11. Has His Highness a band with native instruments ? (peria-mila) if so, what are the instruments that compose it ? What music do they play ?

12. The favourite stringed instruments in use.

MEMORANDUM.

Query I.

Which is the system of music practised in Travancore by Court musicians—Carnatic or Hindustani?

Answer I.

The *Carnatic* is the most prevalent one. There are a few *Hindustani* musicians. The chief of them is one Ananta Padmanabha Gosanwi, a Maratha Bramin of Tanjore. His father, a very famous musician, entered the service of the Travancore Court some 55 years ago. His name was Meru Gosanwi, and was much respected. Before coming to Travancore he was in the service of the late Rajah of Tanjore Shivajee and his predecessor Sharfojee. There were besides two Mahomedan Hindustani musicians of note—Suliman Sahib and Halavati, the former an accomplished player or Saravat and the latter a vocalist.

The most prevalent system of music, however, is the *Carnatic*. There are numerous men of this class—some good and many indifferent. They include both vocalists and instrumentalists.

The most eminent, *par excellence*, is Parmeshwar Bhagvata, a Brahmin of Palghat. He is 72 years old, and counts 52 years' service in Travancore. His voice is extraordinarily sweet and of great power of range and modulation. He plays on almost all Indian instrumen's (except, of course, *wind* instruments which are forbidden to Bramins).

His son is also a good vocalist and the best violinist in Travancore.

Another Brahmin musician, Kalyan Krishnaya Bhagvat is the very best player on the Indian instrument—the *Vina*.

Besides the Hindustani and Carnatic systems there is yet a third one called *Sopanam*, which is entirely confined to the Malabar Coast. The word *Sopanum* means "steps." In every temple on the Malabar Coast of any importance it is usual to have both vocal and instrumental music at the *steps* leading to the chief shrine during the daily performance of certain pujas. Hence the origin of the word. The *Sopanum* system shows marked difference from both the Hindustani and Carnatic systems.

ANSWER II.

The preference of one system to another is a mere matter of taste and national predilections.

ANSWER III.

Question III. is partly answered by answer I. One Kannayya Bhagvat, a direct pupil of the great Tyagaiyar lived many years in Travancore. He was an excellent songster, though his voice was inferior to that of Parmeshwar Bhagvata. It will, however, be wrong to say that the pupils of Tyagaiyar founded any school of musicians *in Travancore*. Tyagaiyar's compositions have exercised much influence undoubtedly.

ANSWER IV.

Question IV. has been answered in answer I. There are sundry others besides those named there; but they are not above mediocrity and a detailed list cannot be of any great use.

ANSWER V.

The note "Sarasa Samanaka" was composed by Vanchi Bala Ramavarma Kulashekhara Permal Maharaja, who reigned between 1829-30 and 1846-47. The exact date of this particular composition it is difficult to ascertain, as every year His Highness produced lots of them. His Highness' compositions extend to all kinds of musical composition all Ragas, &c. In point of language they include Sankrit, Malyalum-Sanskrit, Telagu, Hindustani, and Canarese; one great peculiarity in His Highness' compositions is the copious insertions of the Swaraksharas in them. To make my meaning clear the Hindu Gamut is divided into seven parts—the eighth or octavo being the recurrence in tenor, of the first. The seven parts are symbolized by the seven letters:

Sá	Ri	Ga	Ma	Pa	Dha	Ni.
सा	री	गा	मा	पा	धा	नी

These letters are in themselves meaningless. But the Maharaja has most adroitly introduced them in several of his compositions at the *very places* where the *swaras* symbolized by them, stand at the same time without at all vitiating the meaning. For instance, in the piece "Sarasa Samanaka" parasa—navama, &c., the Sá and Má are first where the *Shadja* and *Madhyama* swaras which they re-

present *should be*. This and many other pieces composed by His Highness are very popular in Southern India. In fact, that Maharajas reign was the Augustan era of Travancore.

Answer VI.

The wind or stringed instruments commonly found in use in Travancore are 1 Vina, 2 Tumbura (a mere accompaniment), 3 Sarangi, 4 Saravat, 5 Violin, and 6 Ghata-Vadyam. The above are those used by the higher order of musicians. In the Durga and inferior temples certain families are hereditarily employed as musicians (2) and they play on 1 Naudum, 2 Villu (bow), and 3 Pullu.

Percussion Instruments.—1 Mrathanga, 2 Gajjali, 3 Dolak, 4 Uduk, 5 Chenda, 6 Timila, 7 Etakka, 8 Jakil, 9 Kidupidi, and perhaps some more.

Wind Instruments.—1 Nagaswara, 2 Nedumkulal, 3 Kurumkolal, 4 Murali or Sisskulal, 5 Pullamkolal, 6 Shrutti, 7 Pampu-Nagaswaram, 8 Mukha Vina, 9 Kombu, and perhaps others. The European clarionet and flute are gradually coming into use.

Answer VII.

Captain Day has to some extent anticipated the difficulties in getting the Hindu airs written out according to the European system of musical notation. There are, however, far greater difficulties than that of finding a man equally conversant with the two systems. The two *systems* themselves widely differ in many respects. 1. In the Hindu system there are half notes, quarter notes, and infitesimally minute and delicate shades as in a painting by a master artist. 2. The vocalist or instrumentalist very often glides over a whole gamut or half gamut, backward or forward in an *unbroken easy flow*. 3. In European music there is no such thing as *Ragam* which in the Hindu system is a thing permanently and scientifically established from time immemorial. Any man possessing the most ordinary knowledge of music will at once recognise the particular Ragam in whatever form of composition (and there are innumerable forms) it is sung to him, and *one misplaced swaram* will immediately jar in his ears. Once a Ragam and its rudimental gamat are practised, the musician has the utmost liberty to manipulate it to the best of his skill and conception without violat-

ing its cardinal canons. Indeed with all deference to European music, and appreciation of its soul-stirring effects, I must say that Hindu music is far more *scientific* and *systematic*. It is a very interesting question, and well deserves to be discussed with the Gayan Samaj at Madras and kindred associations of specialists. In the meanwhile what I have said will in a manner indicate the great *inherent* difficulties which must present themselves to one who attempts a "translation" as it were.

I will however try to get one or two of the simplest airs by the great Maharaja, who composed "Sarasa-Samamukha," &c., reduced to English notation by the English Bandmaster of the Nayar Brigade with the help of some of the best Hindu musicians now available here, and if he succeeds, they will be sent to Captain Day.

Answer VIII.

There is a very good English band attached to the Nayar Brigade of His Highness the Maharaja. Mr. Watcher, a European, being the Bandmaster, the bandmen are all Nayars. It *does not* play Hindu airs *as in Mysore*.

Answer IX.

There is no school or college where Hindu music is regularly taught. But most of the leading musicians teach private pupils.

Answer X.

Music is never taught in Travancore under any system of notation. It is taught more like Vedas, by oral instructions.

Answer XI.

His Highness the Maharaja has bands of Hindu music—wind intruments and stringed instruments. The two are of course never played together. Besides these there are wind instrument bands attached to every temple of importance in the country. Native bands have never attempted to play English tunes.

Answer XII.

The most popular stringed instrument is the *Vina*, but

the European violin has made great encroachment in popular favour.

The above I trust will afford some information asked for by Captain Day

(Signed Manual.)
MAHARAJAH.

Trevendrum, 29th June, 1885.

POONA GAYAN SAMAJ.

(*Madras Mail, 20th August*, 1883.)

AN ORIENTAL PHILHARMONIC SOCIETY.

The inaugural meeting of the Madras Branch of the Poona Gayan was held at 6 p.m., on Saturday, the 18th inst., in Patcheappah's Hall, Sir Charles A. Turner, in the chair. Among those present were :—Mr. Justice Muthusawmy Iyer, Mr. H. J. Tarrant, Sir T. Madhava Rao, the Rev. Mr. Gibson, Mrs. Gibson, Dr. Drake Brockman, Mr. Walker, Dewan Bahadur R. Raghoonath Rao, Rai Bahadur T. Gopal Rao, M.R.Ry. P. Chentsal Rao, M.R.Ry. V. Bashyem Iyengar, M.R.Ry. P. Yetherajulu Naidu, M.R.Ry. P. Ranganatha Moodelliear, M.R.Ry. V. Krishnamachariar and Mr. Balwant Trimback Sahasrabudhy.

The Chairman opened the proceedings by an address in which he said that it would, no doubt, surprise a great many people in Madras to hear of his presiding in a cause to which he had very little leisure to attend. A few nights ago, his friend Colonel Chamier (a distinguished member of the Madras Philharmonic Society) came to him at the Club, and asked him to preside, and not having had the advantages of the political education which Sir T. Madhava Rao had had, he did not know how to say 'no.' (Laughter). And when he returned home, and began to consider what the consequences of his inability to say 'no' were, he felt some difficulty as to

whether he could, on the following morning, reiterate to Mr. Balwant Trimback, the promise he had made to Colonel Chamier, and Mr. Balwant Trimback perhaps felt when he first came to see him (Sir Charles) that he was not received very warmly, but when he explained the objects of the Society, of which he is in Madras the representative, Sir Charles became gradually convinced of its usefulness. The English papers had lately reported a large dinner given to a celebrated professional actor, at which the president was the Chief Justice of England, who pointed out with his usual eloquence, that the stage was a great educator, and at the end of his speech, he said he would give quite a new quotation which turned out to be that "all the world's a stage and all the men and women simply players." Thinking of the eloquence of the Chief Justice or perhaps, it was by inspiration self produced, it occurred to Sir Charles that "the man that hath no music in himself, nor is not moved with concord of sweet sounds is fit for treasons, stratagems and spoils." He, therefore, felt that it would never do to show himself backward towards a society whose object was the development of native music. Another thought also came to his mind. He could not but remember how much pleasure he had experienced in his own English home, and in many other English homes, on hearing the sound of music played by members of the family. When Sir Charles came to this hall, a few evenings ago, and listened to the very eloquent address of Sir Madhava Rao, and his allusion to the difficulty in promoting intercourse between Europeans and natives, Sir Charles believed that the difficulty lay in the want of some pleasure that would bring Europeans and natives more and more together. It would not, perhaps, do to see them all dancing with each other, but there was a form of amusement cultivated in England which was a great social bond,

and that amusement was music. And it occurred to Sir Charles, that this same pleasure which united ladies and gentlemen in England in social intercourse, might unite Europeans and natives in this country also in pleasant social intercourse. But they should first understand each other's music, and Mr. Balwant Trimback would now explain to the meeting some of the mysteries of the ancient music of the Hindus.

Thereupon he said :—

Life must have its recreations as well as its duties ; as the constant strain of grave occupation cannot be borne without the loss of something of its vitality or elasticity. Human nature is so constituted that as a prime condition of health man must have his moments of relaxation when he throws off the burden of work and rejoices in the pleasant sensations of his own free activity. But indulgence in this respect must be temperate in degree and innocent in quality. Music is one of the most innocent and elevating indoor amusements. It affords pleasure to all and delights specially to those who cultivate and develop a taste for it. It softens and refines the mind and elevates its devotion to the Creator of the Universe.

Relying upon the testimony of works of great antiquity lying around us some 4,000 to 8,000 years' old, we can safely affirm that Hindu music is of very ancient origin, and was developed into a system and science when Hindu Rishis resided and meditated in the primœval forests ; and inaugurated civilization.

* * * * * *

The art of music both vocal and instrumental being pre-eminently of Aryan origin and as the art had been brought to a good deal of perfection ages ago by Indian Aryans, it was considered desirable by many persons of standing, and position in Poona and in the Deccan generally to afford

an impetus to music and revive the taste for Indian music; with this view was founded on the 3rd of October 1874 an institute called the Gayan Samaj of Poona.

The institute began by holding monthly meetings and awarding prizes to those who practised the art of music professionally.

On the 1st of January 1879 the institute deemed it proper to increase its usefulness by opening a school for Indian music, preference being given to students who are otherwise well educated, which will have the effect of raising the status of the accomplishment and culture of the science itself.

The institute does not consider this object a primary, but a secondary one, therefore, the time and place selected for instruction are such as not to interfere in the least with the regular scholastic studies.

The institute has also in view to elucidate the old Sanscrit work on the science which are sunk into obscurity; both for want of attention to the subject and for want of sufficient encouragement to those who may be inclined to make them their study.

The institute has been all along warmly appreciated and supported by both natives and Europeans.

I also beg to acquaint you with the following reply recently received with reference to our application for the Royal Patronage of England in August last:—

No. 1836 of 1883.

GENERAL DEPARTMENT,
BOMBAY, CASTLE, 30*th May* 1883.

From G. MONTEATH, ESQUIRE, C.S., Acting Under-Secretary to the Government of Bombay.

To BALWANT TRIMBACK SAHASRABUDHY, Esq.

SIR,—In continuation of my letter, No. 3,586, dated the 8th September last, I am directed to inform you that

their Royal Highnesses the Prince of Wales and the Duke of Edinburgh have been graciously pleased to consent to become Patrons of the Gayan Samaj of Poona.

* * * * * *

Sir Charles then said that they were all very much obliged to Mr. Balwant Trimback for the exposition he had given of Hindu music, and although the art had been much neglected for some generations, there was no reason why it should not be revived and improved. The first elements of the art were, no doubt, as the Sanscrit writer informed them, derived from the observation of the cries of animals, and how much men were affected by this, was known to most of those present. In one of Charles Reed's novels, "Never too late to mend," mention was made of some miners in Australia travelling many miles to hear a bird sing which had been brought from England, it was the English lark ; the incident was no doubt founded on fact, and it was perfectly true to human nature. It was well-known how the sounds of music lifted one's thoughts to the Great Creator of all, in whose perfect wisdom men hoped to find the harmony they could never find on earth. As to the opening of a branch in Madras of the Poona Society, Sir Charles thought it might perhaps be better for Madras to have its own Society, but, since "Unity is Strength," it would be a great deal better to have one strong Society under such auspices as the Poona Society, and there was nothing in this that necessitated any sacrifice on the part of Madras. Madras was willing to associate with Poona in the cultivation of that art which all admired. It was quite possible to have various societies in Bombay, Madras, and other places, but there ought to be one principal Society, and that should be the Society of India. Sir Madhava Rao was pretty confident that the Association of Madras with Poona would be

conducive to the interests which the Society sought to advance. Speaking of musical instruments in England, Sir Charles said, there was first of all the shepherd's pipe —the humble reed which the shepherd cut in the meadows, some wiser shepherd put these reeds together, and eventually some great musician developed it into the organ. As to the origin of stringed instruments, the Greeks held that a man was once walking along the seashore, and found the shell of a turtle, the sinews of which had dried, and the wind passing through them made music. The greatest possible improvements had been made in musical instruments during the last 150 years in Europe. But the improvement of musical instruments was not the only object of the Poona Society. The Society desired that the people should rescue popular melodies from oblivion.

Sir Charles was not aware that there were any popular melodies in India, but Sir Madhava Rao informed him that the shepherd might still be found in the villages about Madras playing popular melodies on his pipe. The national airs of Madras were, Sir Charles thought, certainly worth preserving. He had heard that the founders of the Society had succeeded in getting hold of two very old works on music, and the Association, with the Poona Institution, would enable Madras to bring these works to light, and to introduce and promote the cultivation of music as a domestic amusement amongst the Hindus who were now passing their B.A.'s in the educational movement of the 19th century. They had now arrived at the time when they asked for something of the refinements of life, and by becoming members of the Society, they would very likely achieve that object. Sir Charles then declared the Madras Branch of the Poona Society opened.

Four native musicians then ascended the platform

with their instruments which consisted of two violins, the vina, the tamboor, the sarbat, and a drum, and played a few airs, after which a native gentleman read out the English translation of the Mahratta "Commemoration Anthem" composed by a member of the Poona Society.

Mr. Rai Bahadur T. Gopal Rao, on behalf of the meeting, then thanked Sir Charles for his kindness in presiding, after which the meeting dispersed.

THE POONA GAYAN SAMAJ.

(*Bombay Times, 9th October*, 1883.)

[FROM A CORRESPONDENT.]

It is not often that Europeans and natives come together for the purpose of passing an evening pleasantly. The Gayan Samaj of Poona, recently patronized by their Royal Highnesses the Prince of Wales and the Duke of Edinburgh, must be given due credit for once or twice arranging every year gatherings in which the two communities mix freely. This year the Samaj gave their annual musical treat on Saturday, the 22nd ult., in the Town Hall, Heerabaug. Many European ladies and gentlemen, and many natives of rank and position, graced the occasion by their presence. Amongst those present were the following :—Mrs. Baird, the Hon. Captain Somerset, Sir Jamsetjee Jeejeebhoy, Bart., General Sir John Ross, K.C.B., General L. Annesley, General and Mrs. Bayly, Mrs. Jopp, Mr. and Mrs. Shephard, Mr. and Mrs. Moore, Mr. and Mrs. Vidal, Mr. and Mrs. Pollen, Mrs. Sleater, Mr. and Mrs. Wood, Mr. and Mrs. Foster, Mrs. Forde, Miss Gresley, Mr. Lee-Warner, C.S., Colonel and Mrs. Walker, Khan Bahadoor Dorabjee Padamji, Mr. Crowe, Major Babington, Colonel and Mrs. Stopford, Mr.

and Mrs. Scorgie, Mr. and Mrs. Searle, Mr. and Mrs. Mallock, Dr. and Mrs. Steele, Dr. Salaman, Dr. Dudley, Mr. and Mrs. Waite, Surgeon-General Auchinleck, Rao Bahadoor G. H. Deshmukh, Rao Bahadoor M. G. Ranade, Mr. Simpson, Rao Bahadoor S. P. Pandit, Mr. Kunte, Mr. Dorabjee Dadabhoy Boottee, Mrs. Leavermore, Mr. Richardson, Colonel Bedford, Colonel Lloyd, Mr. Bhau Saheb Natu, Mr. Aba Saheb Natu, Mr. Balasaheb Patwardhan, Mr. Babasaheb Natu, H. H. Akbarshaw, H. H. Jangeeshaw, Shrimant Babasaheb Sanglikar, &c. Many of those present on the occasion are members of the institution.

His Excellency the Governor arrived a little after 5 o'clock, and the proceedings commenced shortly afterwards. The boys of the Samaj school of music and other members of the Samaj went through the following programme most creditably and were often applauded :—

PART I.

INSTRUMENTAL MUSIC.

(By several members of the Samaj.)

1.	Satar	Raga (Air)	Bibhasa.
	„		Khamaja.
	„		Dhuna.
	„		Malashri.
2.	Taus		Yaman-Kalyana.
3.	Bina		Purvi-dhanashri.
4.	Pakhwaja	Parna (Time)	Chautala.
	„		Dhamar.

PART II.

VOCAL MUSIC.

(By School Children.)

1.	Dhripada	Raga (Air)	Chhayanata.
2.	Suravarta		Bihaga.
3.	Ashtapadi Tarana		Bagesari.
4.	Dhripada Suravarta		Multani.
5.	Dhripada		Bibhasa.
	Tarana		Yamana.
6.	Songs.		

Concluding with the Commemoration Anthem.

The programme over, Mr. M. M. Kunte, head-master of the Poona High School and a member of the Samaj, having thanked H. E. the Governor and the visitors on behalf of the Samaj, said :—The music, which this Philharmonic Association seeks to revive and cultivate, has an historical, scientific, and national interest. I will make a few remarks on these points, so that we all may realize how much we are indebted to your Excellency, the ladies and gentlemen, who, by their presence on this occasion, have testified to their appreciation of our efforts. It is now positively established by documentary evidence that at least 7,000 years before Christ, India had developed a system of musical notation, that the seven notes were scientifically arranged, each note being divided into three—the sharp, flat, and the proper note itself. All the inscriptions as yet discovered, and the Sanskrit literature that has been brought to light, place this statement beyond doubt. This fact has a scientific side. Though all the world over, notes, the elements of music, are seven only, yet the great variety of modes and melodies differ in European and India music, which is either ancient or modern, southern or northern. The southern or the Dravidian system is more Vedic than the northern or Hindustani Dhanga. There is what is called a constant mode in Maharastra. This is the remnant of the system of singing Vedic psalms. It consists of opening modulation, soft, steady and slow in its progress. This is followed by notes the pitch of which is high, the modulation is strong, varied and rapid in its flow. This is followed by a combination of both leading to agreeable cadences. In a treatise on music, which is at any rate as ancient as the third century before Christ, a connection between physiological conditions of human blood in the course of a day, and the changes of temper which these conditions necessitate are explained.

Every Indian musician takes care to adapt his melody to a particular time. During the period of mediæval history of Northern India, Indian music underwent changes which may be best described as the transition of powerful Indo-Aryan music into a pleasant soft subtlety. The Indian music, glorying in its antiquity, rich in its variety of soft strained notes, sudden transitions, copious tunes, trilling and adapting to particular times of the day, has certain claims on your attention. It is true that our music is not so charming to European ears as to ours. In examining the cause of this fact, it was pointed out to me by an English gentleman, an accomplished musician, that the sixth note of our gamut is by some intervals lower than the sixth note of the European gamut, and that this makes a great difference. The subject of the intervals of notes will be examined, and a mode of progress will be seen, so that our music may be enriched by what is excellent in European music, and Indian instrumental music may be developed. These aspirations are about to be realized, when their Royal Highnesses the Prince of Wales and the Duke of Edinburgh have become the patrons of this association, when the leading gentlemen of Madras have originated an association of their own which is to co-operate with this association, and when the question of the National Anthem has directed the attention of all to this department of science, which is directly connected with all concerns and activities of human life. (Applause.)

His Excellency the Governor replied as follows:—"Ladies and Gentlemen,—I am glad to see this afternoon an audience so respectable and representative of both European and native society to testify to the interest excited by the Gayan Samaj, the Philharmonic Society of Poona. My learned friend Mr. Kunte has, in a very able and interesting address, which I hope we may be able still

better to appreciate in print, set forth the high aims which the society has in view. Certainly no elegant art is better calculated to elevate and purify the intelligence than the practical study of music. This society is working on parallel lines with the great academy of music which has lately been inaugurated in England with so much earnestness by H. R. H. the Prince of Wales. It well deserves to be popular, for it seeks to revive and develope the study of native music: and no music can be so dear to any people as that which has been handed down from their ancestors. But it is satisfactory to know that this society recognizes the value of western musical science and the improvement of their own. I believe that just as we can better appreciate our domestic literature and better understand our own language by the study of the classics upon which our literature and language are founded, and so we require to study music in its world-wide development in order to improve and perfect that of our native country. I am gratified to learn that this society is furnishing gratuitous and scientific instruction to a large number of students, more than ninety (hear, hear), who are at the same time prosecuting their studies in our colleges and high schools. One young man who took part in one of the musical pieces is, I am told, a promising Sanscrit scholar. The cultivation of this art cannot fail to be an enjoyment and solace to such students in their leisure hours and to exercise a refining influence on their characters. Before I came to this country my interest in this society was bespoken by a good friend at Poona, General Lord Mark Kerr (applause), and I am sure that he and others who have encouraged the society in its early efforts will rejoice to hear of its increasing prosperity and influence. On the part of you visitors I would thank the society for the interesting entertainment which they have afforded us. (Applause.)

His Excellency the Governor and *suite* and the audience were highly pleased with the entertainment given during the evening, and the company dispersed after the usual distribution of flower, garlands and rose water.

THE GAYAN SAMAJ.

(*Madras Mail, 22nd January* 1884.)

The first of a series of musical entertainments by the Madras Branch of the Poona Gayan Samaj was given last evening at the bungalow of Mr. V. Bhashyam Iyengar, the Luz. The entertainment was honoured by the presence of his Excellency the Commander-in-Chief, one of the patrons of the Samaj, and among the company present were Justice and Mrs. Brandt, Dewan Bahadur Ragoonath Rao, Dr. and Mr. David Duncan, Dr. Oppert, Messrs. Bilderbeck, Soomasoondrum Chetty, V. Krishnamachariar, Cunniah Chetty, Gopala Rao, P. Rungunadha Moodelliar, Etherajulu Naidu, D. S. White, &c. The musical fare provided was particularly interesting, for in addition to performances by professional musicians like Messrs. Shankar Row and T. Singara Charlu, and distinguished amateurs like Professor Sheshigiri Sastri, vocal and instrumental expositions of high merit were given by various pupils of the schools. One little boy in particular excited great enthusiasm by his brilliant performance on the violin. In thanking Sir Frederick Roberts for his presence, Dewan Bahadur Ragoonath Row referred to the good work which the Gayan Samaj was doing, and hoped that the entertainments of which that of last night was the first, would form an additional link to bind together socially the East and the West. All present could heartily congratulate Mr.

Bhashyam Iyengar, the host, upon such a successful inauguration of the series.

CONCERT OF THE POONA GAYAN SAMAJ, ÆSTHETIC AND PHILHARMONIC SOCIETY OF POONA.

(*Daily Telegraph and Deccan Herald, 4th October*, 1884.)

The Council Hall yesterday evening presented a most lively and pleasing appearence, the occasion being the Annual Concert of the Poona Gayan Samaj, an institution which was established in the year 1874 with the object of giving an impetus to the cultivation of Hindu music, vocal and instrumental, and to revive a taste for music. The Poona Gayan Samaj is now established on a firm basis, and has continued to make considerable progress in the art of Indian music. The Managing Committee of the institution have established schools for regular instruction in music, afforded opportunities for occasional lectures, encouraged the elucidation of old Sanscrit musical works, &c., &c.

Shortly before 4 o'clock, the Council Hall began gradually to assume an animated appearance, and before the time appointed for the commencement of the proceedings, it was densely crowded ; even the gallery was not spared by the numerous spectators and the children of the several native schools in the city ; and it was pleasing to observe that there was a good sprinkling of European ladies and gentlemen present. His Excellency the Governor, who was accompanied by an A.-D.-C., entered the Hall a little after half-past four o'clock, when His Excellency was received by the assembly standing up till Sir James Fergusson took his seat on the dais. On the right of the Governor was the

Hon'ble Mr. Peile, and on the left the Hon'ble Mr. Melvill. The following programme was gone through :—

PROGRAMME.

PART I.

INSTRUMENTAL MUSIC.

1.	*Jalatarang*	Raga (Air)	Kafi.
	„	„ „	Khamaja.
2.	*Satar*	Raga (Air)	Malhar.
	„	„ „	Kalyana.
3.	*Sarangi*	Raga (Air)	Purvi.
	„	„ „	Zinjoti.
4.	*Bina*	Raga (Air)	Purvi.
	„	„ „	Khamaja.
5.	*Pakhawaja*	Parna (Time)	Trivata.
	„	„ „	Chautala.
	„	„ „	Dhamar.

PART II.

1.	Dhripada	Raga (Air)	Yamana.
2.	Suravarta	„ „	Bihaga.
3.	Dhripada	„ „	Khamaja.
4.	Ashtapadi	„ „	Do.
5.	Pada	In Memoriam.	

GOD SAVE THE QUEEN.

On the whole the different pieces detailed in the programme were very creditably carried out. Some of the curious-shaped instruments—especially the one supported by two artificial pumpkins, and another with an enormous number of keys—were frequently remarked upon, whilst the vocal music which was greatly admired not by the natives only, but by the European ladies and gentlemen present—even by those to whose ears the sound of native music must naturally prove discordant. Several of the performers were also applauded for their skill and ingenuity in the manipulation of the curiously-shaped instruments, and the modulations of some of the voices were particularly admired.

The musical portion of the programme being completed,

Mr. M. M. Kunte said:—Your Excellency, Councillors, ladies and gentlemen—Some of you are aware that at the annual gathering,—the concert given by the Gayan Samaj last year—H. E. the Governor desired me to write a paper, embodying the remarks I made in my last year's speech. Accordingly I have prepared a paper which has developed into this form. I have prepared ten plates which demonstrate the general principles of comparative music. The first plate is a comparative chart of the history of Indian and European music; the second plate is a graphic representation of comparative rhythmics; the third, of the comparative alphabet of time; the fourth, of the comparative view of musical embellishments or musical dynamics; the fifth, of comparative melodies; the sixth, of an analysis of an Indian melody; the seventh, melody; and their seasons, or melodies and human physiology; the eighth, of comparative harmonics; the ninth, of the different systems of Indian music; and the tenth, of a comparative view of musical instruments. This is plate No. 1. This plate, as you will see, gives a condensed view of the history of the European and Indian music from 2,000 B.C. to 1,600 A.D. At the time of the Rishis the gamut was considered to consist of three principal tones, and an air was divided into four parts. Jaimini dwells particularly upon the Vedic system of music. About 1,200 B.C., Sanscrit works, especially the Ramayana, mention the Vînâ (the Indian lyre) and seven kinds of drums. Bharata describes two systems of music, romantic (deshî) and classical (margî). The first, about this period, began to act upon the last,—the red lines upon that chart showing that about 500 B.C., when Budhism originated, the romantic music had modified considerably the classical—the sacred music of the Buddhists.

Between 500 B.C. and 100 A.D., Greek and Roman

music was developed in Europe. On the music of 100 A.D. Sanscrit writers and inscriptions throw a good deal of light. About 700 A.D., there was a great revival in India, and a Sanscrit work mentions Jalataranga. About 200 A.D., Sangîta Ratnakara was written. About 1,600 A.D., in the reign of Akbar, Tânsena flourished. The tenth plate shows all the musical instruments invented by musicians of the Mogul Court. The fourth column of this plate distinctly shows how, between 2,000 B.C., and 1,200 B.C., the Vînâ and drums were invented. Between 1,200 B.C., and 700 A.D., no invention was made. In 700 A.D., the Jalatarang was added, and between 700 A.D., and 1,600 A.D., no invention was made. In the middle ages in Europe, church-music was developed. The first column of this plate gives the different periods of the history of music. The second column mentions the names of musicians with their history. The third column gives the progress of music; the forth column, the invention of musical instruments; the fifth column, chronology; and the sixth column, the history of European music. A good deal of information about music, in its direct and collateral bearings, is condensed in this plate. I cannot explain it fully on this occasion for want of time. This plate represents it.

The second plate is a graphic representation of comparative rhythmics. The zigzag lines represent Indian rhythmics. The straight lines, below them, represent European rhythmics. The systems are delineated upon this plate. European musicians remark that the Indian rhythmics are broken and irregular, but this is not a fact. Indian rhythmics can be converted into European rhythmics; the elements are 1-2; 1-2-3; 1-2-3-4. This drummer here will beat Indian time. This young man, who is my pupil, will repeat 1-2; 1-2-3; 1-2-3-4; in accordance with the metronome here. This demonstration shows that

Indian and European rhythmics are identical. The questions connected with prosody and with accentuation are connected with rhythmics; an accent is either strong, medium or weak. The strong accent is varied in Indian Rhythmics. Our musicians call it Sama. The principles, upon which all this is based, are given in these notes at the foot of the second plate.

The third plate is the comparative alphabet of tune. You see these two representations consisting of black and red lines. The Indian system recognises twenty-two tones, or rather seven tones, with their sub-divisions or particles of sound. These twenty-two sounds or tones are named according to the effect they produce upon human feelings. The first tone C., according to our system, produces the heroic, marvellous, or the terrible sound; the second D. does the same. According to the European system, the first is called the strong tone, and the second is called the hopeful, or the arousing tone. The third E. or the mediant tone, according to our system, produces a feeling of pity. The Europeans call it the steady calm tone. For the sub-dominant, according to our system, produces the feeling of ludicrous, or the amorous. The Europeans call it the desolate, or awe-inspiring tone. The G. or the dominant, according to our system, is by one particle higher than the European G. This can be demonstrated by means of these two musical instruments. (The instruments were then shown and the fact was demonstrated). A, according to our system consists of three particles of sound or tone—according to the European system it consists of four; thus the difference is made up. European B. and our B. are identical. The European A. is called the weeping or the sorrowful tone. Our A. produces the feeling of the sorrowful or terrible tone. Our B. produces a feeling of pity. The European B. is called the sensitive or the piercing

tone. The fact of our G. being higher than the European G. is determined by means of instruments. Ganot's Physics goes into the details of this subject. European flats and sharps are merely our sub-tones. All this is represented upon this plate. These foot-notes condense the principles of the alphabet of tune upon which the system of melodies and harmonies is based. This fourth plates gives musical dynamics. You see that the Dhruvapada system is elementary; it admits of only vibration and straining of the voice, which is represented by the second sign here. The Khyâla system of music, in addition to this, admits of a sudden transition, which is abundantly seen in European music. The Tappâ system, in addition to this, admits of rapidly vibrated tones, of rapid runs, which, this newspaper states, are imperceptible elevations and depressions of voice; but these are rapid running tones, the grains of which can be numbered and marked. The Tappâ system admits also of vibrated runs, and, of what some Europeans call, turns, but they are rapid arpegios. I can show on this occasion four plates only, and demonstrate music. The other six plates, with their foot-notes, complete this paper. An introduction will show the relation of music to Æsthetics.

The Indians compare musical tones to the lion's roar, to the thunder, and to the warblings of birds, with which the ancient Aryans were familiar. Hence the Indian music has a foundation in Nature. My time is limited on this occasion, and I will, therefore, conclude.

Mr. Kunte concluded with a statement that this paper be dedicated to H. E. the Governor in connexion with the Gayan Samaj of Poona.

H. E. THE GOVERNOR'S SPEECH.

Ladies and Gentlemen,—I am glad that our meeting this year is in this hall, which affords great advantages for

the display of national music, and admits of the presence of a large number of friends who are interested in this Institution. The progress that has been made in the past year must be very gratifying to those who have exerted themselves to restore and develope the science and art of Indian music. There can be no more worthy and patriotic object, while this charming art is calculated to elevate and delight the people of this country. It seems to me more prudent to build upon the old lines rather than to borrow slavishly from other nations the progress that has been made by the juvenile performers. I trust that, the numbers of European ladies and gentlemen, who have attended to-day, not only marks the sympathy, which attaches all lovers of music to each other, but will prove to our native friends the sympathy which is felt for their efforts in a worthy cause. The statements which we heard of the plans of the association must mean money. It is natural that it shoud desire a local habitation as well as a name, and remembering how liberally our native friends contribute for good objects of all kinds, I think that help will not be wanting to enable its promoters to attain their object. I am very grateful for the kind acknowledgment which has been made of the interest, which I have taken in this Institution. I do sympathise heartily in its object, and I hope that it will produce most satisfactory results. Although our music, like our learning and our civilization, has been derived from a common stock, yet in all respects the working of ages upon divergent lines creates ideas and taste, which cannot be easily reconciled. To borrow arbitrarily the development of the West is not the true way of reforming the East: nor can harmony and symphony which rest upon varying principles be easily assimilated. Yet those of our European friends, who possess a cultivated musical ear and taste, must have recognized the

skill which has been applied to some of the pieces vocal, and instrumental, to which we have listened, and must acknowledge that this Institution has already done much to apply true musical principles to the native art.

This portion of the proceedings having been concluded, Sardar Balwant V. Shastre Patwardhan rose and asked the Secretary, Mr. Nilkant V. Chhatre, with the permission of His Excellency the Governor to read the "Farewell Address," at the same time begging of his Excellency to accept the same. The "Farewell Address" runs as follows :—

To His Excellency the Right Hon'ble, Sir James Fergusson, Bart., K.C.M.G, C.I.E., Governor of Bombay and Patron of the Poona Gayan Samaj, the Æsthetic and Philharmonic Society of Poona.

May it please Your Excellency.—We, the following members of the Council of the Poona Gayan Samaj—Æsthetic and Philharmonic Society of Poona—beg respectfully to inform your Excellency that this Samaj was founded in the year 1874, and, supported and encouraged by public patronage and sympathy, has had progressive prosperity; that a Financial Committee has been appointed, with Sir John Ross in the chair, to collect funds for placing it on a firm and permanent footing and that the operations of this Committee, as far as they go, are quite hopeful. The Thakore Sahebs of Gondal, Vala, and Bajana and the Sirdesai of Savantwadi have responded to the call. Raja Surendra Mohan Tagore, Mus. Doc., C.I.E. of Calcutta, with his usual liberality, has promised to assist the cause of this Samaj. His Excellency, Sirdar Atarsing, C.I.E., Chief of Bhadawar in Ludhiana, and Raja Sirdar Udit Narayan Singh of Mirzapure, N.-W. Provinces, have written to sympathise with the movement most heartily. Your Excellency will be gratified to learn that since the founda-

tion of this Samaj the number of scholars in our schools has increased to 150 and that the monthly income has risen to Rs. 100.

It is our paramount duty to acknowledge that one of the main causes of its prosperity has been the genuine interest taken in its progress and welfare by distinguished members of the European and native community, among whom may be mentioned General Lord Mark Kerr, K.C.B., Mr. W. H. Newnham, Sir Mangaldas Nathoobhoy, Knight, C.S.I., and Byramji Jeejibhoy, Esq., C.S.I., who assisted the institution at its birth and during its infancy. Its growth was accelerated under the patronage of our late Governor, Sir Richard Temple and subsequently of your Excellency.

We are highly grateful for the deep interest your Excellency has taken in the Samaj with which your distinguished name is associated in many respects, and the fact of your Excellency's condescension in presiding at the Annual Concerts, has given the greatest encouragement to its welfare and progress.

We shall always remember with thankfulness that it was by the support of your Excellency's Government that this Samaj has secured the high honour of the distinguished patronage of two illustrious members of the Royal Family of England—Their Royal Highnesses The Prince of Wales and The Duke of Edinburgh.

Under such auspices the Gayan Samaj of Poona has succeeded in securing popularity and distinction throughout India, and the usefulness of its objects has met with public recognition.

The visits paid to the Samaj by His Highness the Maharaja of Travancore, and the Pant Sachiva, are events worthy of being mentioned on this occasion. The honour

thus conferred on us by such enlightened Native Rulers, so deeply interested in the preservation and promotion of the Fine Arts of India, though on their own lines, yet promising further development, will not fail to lead to the progress of Indian Musical Science and Indian Æsthetics.

While there is reason to congratulate ourselves on the progress already made by the encouragement and support given by H. E. Lord Ripon, H. H. the Nizam, the Maharaja of Baroda, the Rao of Kutch, the Thakore Sahebs of Bhavanugar, Wadwan, Palitana, Gondal, and Vala, Sir-Desai of Savantwadi and other European and native gentlemen, we are quite alive to the fact that much yet remains to be done in fulfilment of the objects which the Samaj has kept steadily in view. We beg to assure your Excellency that no efforts shall be wanting on our part towards the attainment of those objects in proportion to our resources.

The Hon'ble Dr. W. Hunter, at the first public meeting of the Bengal Academy of Music held on the 26th February 1883, remarked that "it is surprising how rapidly such a "movement tells in an Indian District. The Native "Musical Society of the Deccan, the Poona Gayan Samaj, "has already exercised a marked influence. While visiting a number of Marathi schools, last autumn, I heard "a good deal of singing. It was easy to distinguish the "classes which had been scientifically taught or which contained even a few boys who had received a musical "training in the native method"; and we are confident that the work of teaching music which this institution has undertaken is progressing steadily.

We also beg to state that Branch Associations have been established in Madras and in Bombay. The Madras branch was established on the 18th August 1883, with the

assistance of Raja Sir T. Madhava Rao, K.C.S.I., the Hon'ble Sir Charles Turner, Kt., C.I.E., the Hon'ble Justice Muthuswamy Iyer, C.I.E., the Hon'ble Raja G. N. Gajapatirao, Diwan Bahadur R. Raghunathrao, Colonel S. Chamier, R.A., Mus. Bac., and Colonel H. McLeod; and H. R. H. the Duke of Connaught has become its Patron. A school has been started, there, where musical education is imparted to about 50 boys on a plan similar to what obtains here. The Bombay Branch was established in 1883, under the patronage of Sir Mangaldas Nathoobhoy, Knight, C.S.I., Rao Bahadur Gopalrao Hari Deshmukha and other European and native gentlemen; and over 30 boys are regularly taught there on a similar plan.

Similar movements have lately been made in Baroda, Wadwan, Bhavanuggar and Kollapur.

We are very sorry to see that Mr. S. Biligiri Ayengar, the representative of the Madras Branch, who had come down to be present on this auspicious occasion, was by unlucky postponement of the date obliged to return leaving the following :—

'Your Excellency, Ladies and Gentlemen,—On behalf of the Madras Branch of this Gayan Samaj I beg permission to convey our sentiments of gratitude for the honour which your Excellency has conferred on this Association by your presence on this important occasion.

We all highly value the privilege of the enduring connection which has been established between your Excellency's name and the existence of this Institution, by means of the deep interest which your Excellency has manifested in its welfare and progress.

The prospect of your Excellency's departure from Bombay on the close of your term of office has caused us great pain in as much as your Excellency has established a claim

on the gratitude of all India for the marked attention which you have bestowed on their best interests.'

It is proposed to literally translate recognized Sanskrit works such as the *Ragavibodha* and the *Sangitaratnakara*, in order that the study of Indian music may be popularized.

Musical treatises in vernacular, under the name of "Poona Gayan Samaj Series" have already been published by Mr. P. A. Gharpure, one of our members; and a work in English, entitled "Treatise on Hindu Music" by Mr. M. Sheshgiri Shastri, M.A., of the Presidency College and a member of our Madras Branch, is almost ready for publication, as well as a 'series' in Telugu for primary musical education by Mr. T. Shringaracharlu of Pacheappa High School, a member of the same Branch. Mr. M. M. Kunte, a member of our Samaj, is engaged on a paper which will be of great interest, inasmuch as it proposes to give a history of the Origin and Progress of Indian music from the earliest times with the historical development of its varied and subtle rhythmics, statics, and dynamics. The discourse of Mr. Kunte, just delivered, who has also promised to give a series of lectures on comparative music, is connected with this undertaking.

We feel extremely sorry that the period of your Excellency's personal connection with this society and this Presidency is drawing towards its close, it is not probable that we shall be able to secure the honour of your Excellency's presence at the next Concert of this Institution.

The deep interest manifested by your Excellency in the welfare of this Society and of the native community in general, is entitled to our lasting gratitude; and your sympathy with our best feelings and aspirations will enable us to cherish the memory of your rule as one of the greatest blessings we have had the privilege to enjoy."

The Address having been read, it was presented to his

Excellency in a costly golden embroidered bag, neatly worked and quite befitting the importance of the occasion. Sir James Fergusson immediately afterwards rose and replied in his usual happy and eloquent style. His Excellency said that he was very much pleased to be present on an occasion of such importance. That we had, all listened with ease and pleasure to the several pieces of Indian music performed here this evening, and he was also much pleased to see so many of the European community present. We all know, continued his Excellency, how much talent and care are devoted to the art of music by Europeans, and this is now being cultivated amongst the most enlightened natives of the country. The Poona Gayan Samaj is under the management of enlightened natives, who are hopefully looking forward to the cultivation of the art of Indian music; this is the only way to ensure success, and a few years more will secure its "full development." We can all see that the creditable performance here this evening is the work of much study and care. The progress of the Institution is decided, and speeches delivered by learned men like Mr. Kunte will go a great way to facilitate the development of Indian music. Sir James apparently seemed to approve of the Marathi adaptation of the English National Anthem, which was sung for the first time in India by the students of the Poona Gayan Samaj Institute. In conclusion his Excellency referred in feeling terms to the "Farewell Address." He heard with great pleasure the kind words addressed to him, but he did not feel that he deserved them. I must, added Sir James, sympathise, nay, appreciate the natural spirit, with which you have all been working in furthering the advancement of Indian music.

The distribution of garland and flowers, and shortly after that, the singing of the National Anthem brought this very interesing proceeding to a close.

ANNIVERSARY OF THE MADRAS BRANCH, POONA GAYAN SAMAJ.

(*Madras Mail, 17th November*, 1884.)

The anniversary of the Madras Branch of the Poona Gayan Samaj was celebrated on Saturday evening, at Pacheappah's Hall, Black Town, the Honorable Sir Charles Turner, Kt., C.I.E., in the chair. The hall was crowded with Hindus, and there was a sprinkling of European ladies and gentlemen on the platform. Among those present were:—Mr. J. H. Spring Branson, Mr. Willie Grant, Colonel S. Chamier and Mrs. Chamier, Mr. and Mrs. George Duncan, Mr. Whiteside, Mr. C. A. Lawson, Dr. G. Oppert, Mr. S. Rungiah Chetty, Dewan Bahadur Rughunatharao, Mr. P. Srinivasa Rao, Mr. V. Krishnamachari, Mr. Venkataramayya, Mr. Biligiri Iyengar, Mr. Sankara Menon, Mr. Jaggarow Pillay, Mr. P. Somasundrum Chetty, and several others.

Mr. B. N. Natekar first sang an opening song.

The chairman, in opening the proceedings, said that he was glad to see a larger assembly present than there was on the last occasion, and this was very hopeful for the future. One year ago there were less than a hundred people present at the meeting. They were all greatly indebted to Mr. Trimbuck for the establishment of the institution. To some it was still unknown what the objects and ends of the institution were. It was established partly for the discovery of ancient Hindu music. If that alone was the reason of its establishment it was a sufficient reason for its existence. In looking at the history of the past we often came across those gaps, as Dr. Oppert would tell us, between different nations that were of great interest and importance. The discovery of a single tune or lyric might be able to tell us of new cousins of ours in different parts of the world with

whom we are at present unacquainted, and might also tell us when we parted company. The great use of ancient history was to illustrate the future. It was a great fact for India that it was not altogether separated from the rest of the world. Our Aryan brother was a fact. In the future this fact would produce a greater influence. Amongst other things it would relieve the Hindus of those prejudices which at present were an obstacle to their coalescence with the British into one great Empire. If the institution confined itself to lyric law and the ancient Hindu music system, that in itself would be a great work. A second object of the institution was that it was desirous of cultivating the national music of India, and of making it, as in other countries, a source of amusement, and a thing with which everybody should become acquainted. It would enable them not only to amuse others, but to amuse themselves in their own homes. It therefore had a moral use. Though we had all sprung from one original stock, yet circumstances had produced great differences—it had altered the symmetry of our bodies. Some races possessed different auditory faculties, and there were different kinds of national music. The Southern Englishman never enjoyed the Scotch music as he did his own. No Southern Englishman would honestly say that the Scotch bag-pipe was a charming instrument. And yet the Southern Englishman and the Scotch were within four hundred miles of each other. A separate instrument pleased each of them. Such being the case there, it was not surprising to find a different system of music, and different musical instruments in India from what was found in Europe. Foreign instruments did not give the Hindus such satisfaction as their own instruments did. The honorable chairman said he had often asked educated men among the Hindus as to the state of their feelings when they heard a regimental band play, and the

answer was that it was a confusion of sound. Hindu music presented itself to the hon. speaker's mind in a similar aspect. The structure of the ear made all the difference, and this was handed down hereditarily. There was a science in Hindu music as in ours. As we preserved our own instruments so the Hindus should preserve theirs. While the whole of the British Empire had some common aspirations, still the Hindus and the English preserved their own peculiarities. Some of these peculiarities might well be abolished. There was no reason why the Hindu should not be attached to his own music, as the Scotchman was attached to his bag-pipe. Mr. Sahasrabudhy then read the report, from which we take the following :—

" Since the inaugural meeting held in Pacheappah's Hall last year, on the 18th August 1883, under the presidency of the Hon'ble Sir Charles Turner, Kt., C.I.E., the branch has secured the distinguished patronage of His Royal Highness the Duke of Connaught, His Highness the Maharajah of Mysore, Her Highness the Princess of Tanjore, and His Highness the Maharajah of Vizianagram. Amongst the names of new members, the institution has had the good fortune to secure Lieut. C. R. Day, Mr. W. F. Graham, C.S., and D. Suryanarayan Shastri Pundit, who deserve special mention, as it is hoped that the institution will derive immense advantages, especially from the efforts of the two former gentlemen, who have paid special attention to the Hindu system of music in addition to their own. The public support and encouragement which the intitution has so far met with is satisfactory, and the Committee express their thanks to His Excellency Sirdar Atarsing, C.I.E., of Ludhiana (Punjab), for his valuable suggestions and a present of two Sanscrit works on the subject, viz., Sangit Ratnakara, part I., by Sharangdeva, and Sangit Parijata by Ahobala Pundit. There were ten entertainment meetings

held during the year, one of these being in honor of His Highness the Thakor Saheb of Wadhwan. Two schools were started during the year, one in Triplicane and the other in town; the former was opened in December and the latter in the month of March. Most of the pupils of these schools consist of Government servants, graduates, undergraduates and others prosecuting their studies in schools and colleges. The strength of the two schools is fifty, and gratuitous instruction on vocal and instrumental music is imparted from the series of books systematically arranged and published with progressive lessons on Hindu music by our member and Telugu teacher of Pacheappah's School, Mr. Singara Charlu. Considering the difficulty of learning the art, and more especially passing the first stage of exercises and scales according to the Hindu system, the progress made by the already advanced and new pupils is hopeful and satisfactory."

Mr. B. N. Natekar read a paper on the system of music observed in Northern India :—

The chief difference between the poetical music and the music sung by professors is that the learned musicians invariably adhere closely to Ragas, in which attention is not much paid to the meaning of the songs as to the skill and variations, &c. Poetical pieces, in which much attention is paid to the meaning and sentiments, are adapted to only pleasing style, and more or less resemble European songs As regards musical instruments, there are too many to mention, but Bin and Satar are considered best. The playing on Bin, though not at present in its former position, still exists to some extent amongst the Mahomedans of Upper India. So far as I know, I have seen one by name, Banda Ali, at present in the service of his His Highness the Maharajah of Indore. This instrument was introduced in the time of Akbar by Nahatkhan, a Hindu convert

named Nandsing (Rajput). Satar was subsequently introduced on the model of Bin by Amir Kushru. Sarodean, an Afghan instrument, was much improved by Gulamali of Gwalior. Dhrupad is the highest form of our music: its voice is deep, its airs are grave, its singing is solemn, and time slow and complex. This class of singing was introduced by Tansein. It is not only difficult to sing, but difficult to appreciate.

Then followed the performance, instrumental and vocal music. Mr. Natekar's playing on the Bin, Satar, and Sarotha (Hindu musical instruments) was very remarkable, and elicited much applause from the audience. He also played on the Sarotha, and sang in a manner that was much appreciated by the Europeans present. The other native gentlemen and students who took an active part in the programme also deserve praise for their performance. The National Anthem was sung in Sanscrit by Mr. Papaya Sundra Iyer Singara Charlu and his brother.

The chairman then made a few concluding remarks. Every language, he said, had sounds peculiar to itself, and a language that was poor in the quantity of sounds that it possessed could not produce the music of a language which was replete with sounds. The language of the Hindus was very elaborate in its sounds, as was to be inferred from the music they had just heard. The pupils had shown what could be done by careful training. He hoped that it would be better still next year. Mr. Natekar had, by his performance that evening, earned a debt of gratitude from all present. He was the first Hindu gentleman who had gained commendation as a musician in this country. There was no place in which Mr. Natekar, the first musician in India, would not be a valued guest. In the name of all present, the chairman then thanked Mr. Natekar. A vote of thanks to the chairman brought the entertainment to a close.

NATIVE MUSICAL ENTERTAINMENT.

(*Madras Times, 22nd December*, 1885.)

The Madras Branch of the Poona Gayan Samaj gave a musical entertainment at Pacheappah's Hall last evening, to which Lord and Lady Reay and Mr. and Mrs. Grant-Duff were invited. The entertainment was to have begun at 4-30 p.m., but His Excellency, Mr. Grant-Duff, and Lady Reay, accompanied by Major-General Annesley and Captain Lawford, A.D.C. did not arrive till 4-45 p.m. Lord Reay did not attend. Mr. Grant-Duff, on his arrival, expressed his regret at Lord Reay's inability to be present at the entertainment, in consequence of indisposition; the doctor had forbidden his going out. Lord Reay was extremely sorry himself that he should not have been present. There was a large attendance of visitors, among them being the Hon'ble C. G. Master, the Hon'ble Mr. Justice Muthusawmy Ayer, Major-General Chamier, Mrs. and Miss Chamier, Miss Carr, Mr. and Mrs. J. Adam, Dewan Bahadur Raghunath Rao, Lieut.-Colonel Major, Colonel and Mrs. Luxmore, Mr. and Mrs. R. N. Pogson, Mr. G. Hamnett, the Hon'ble H. H. and Miss Sheppard, Colonel and Mrs. Underwood, Mr. V. Bashyam Iyengar, Hon'ble T. Rama Rao, Mr. T. Varada Rau, Dr. and Mr. Duncan. Rev. Dr. Miller, C.I.E., Mr. P. S. Ramasawmy Moodellier, C.I.E., Mr. and Mrs. F. H. Hamnett, Mr. W. S. Venkataramanjulu Naidu, Mr. P. Ananda Charlu, and Mr. P. Somasundram Chetty. An opening song having been sung by Mr. D. Strinivasa Iyengar, Mr. Justice Muthusawmy Iyear read a paper on Hindu music, from which we take the following :—

Your Excellencies,—I have been asked to say a few words this evening on Hindu music. I desire very much that the choice had fallen on some one who can do justice to the subject much better than I ever could. I have

neither studied music critically as a science, nor cultivated it as an art, but I have always been fond of music, and this is why I suppose I have been selected. But the occasion is one in which every one of us ought to do his best, and I venture, therefore, to stand forward and offer a few remarks on our national music, though not without diffidence.

It is often the fashion to speak of Hindu music with little or no regard, as if it has no scientific basis. In its modern practice as an art, there are, no doubt, imperfections which justly provoke criticism. I may refer to our street-music in temple and other processions, and it is at times so shrill and loud that it is heard quarter of a mile all round. I may also allude to those gesticulations from which even some of our best artists are seldom free, and they are occasionally, I am willing to admit, odd enough to drive one mad. I may further mention the indications in our modern art of corrupt taste which would be tolerated in no polite society. I would next draw attention to the later unwise infringement of the fundamental canons of melody for the purpose of showing expertness in keeping time. Lastly, I may notice some traces of an effete art which, on some occasions, ignores nature and simplicity as the fountain of all true elegance, purity, and pathos. Sensible as I am of these shortcomings, I still maintain that our system of national music is both a science and an art. I regard the imperfections already indicated, as the mere outer encrustations of a classical art in which there is much to admire, and much to preserve and improve. It is no matter for surprise that such should be the case. The influence which music exercises, and has, for centuries, exercised over the Hindu mind is considerable. The natives of this country often derive pleasure from it even during intervals of sickness, and forget, though but for a

short time, that they are ill. In moments of despondency, its power in raising our drooping spirits, will be acknowledge by all. I may add that even the afflicted who miss consolation elsewhere, at times find it in those solemn and sonorous hymns which, when sung with feeling and melody in praise of God, stir our hearts to their utmost depths. I know hardly a festivity in this country, domestic or national, in which an important part is not assigned to music in some form or other. The influence, I mention, is felt not only in this Presidency, but according to my information, all over India, from the Himalayas to Cape Comorin. I can name, from my own personal knowledge, several important towns in the provinces where one may repeat with special appropriateness the words of the immortal poet. "But music for the time doth change his nature. The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treasons, stratagems, and spoils. Let no such man be trusted."

That music should exercise so extensive a dominion in this country, is not to be wondered at. Even in Vedic times, it was cultivated as an art. The hymns of the Rig and Yagur Vedas were set to music at a very early period. Though the art, as then cultivated, was imperfect, yet the Vedic musical chant, composed in simple Sanskrit spoken 3,000 years ago, and handed down from generation to generation through more than thirty centuries, has a thrilling effect upon a cultivated Hindu mind. In the composition of the Sama Veda, we see the first development of music as a science. It recognized but five notes, Dha, Ni, Sa, Ri and Ga, corresponding to A B C D and E. The necessity for a further development was soon felt, and the experts, who are called Ghandharvas in classical literature, added two more notes, *viz.*, Ma and Pa, corresponding to F and G. Thus arose the Hindu octavo or

Gamut in the Vedic period. The ancient writings on Hindu music are designated Ghandharva Veda. They contain valuable information as to first principles and cardinal rules which are to be remembered in connection with vocal and instrumental music. They also treat of the origin of sound of various modulations of voice, of the formation of several species of scales, of the theory of intervals of time, and of its variations in subordination to the prescribed measure. I may here refer to a legend which graphically illustrates the power of music. The giant Ravana, whose conquest by Rama, Valmike, the Homer of India, has immortalized in classical epics like Milton's Satan, took it into his head to contest the supremacy of the Great God Siva, and, with unprecedented audacity, proceeded to the mountain of Kailas and shook it in contemptuous defiance of Siva's omnipotence. The seraphs and angels who were in attendance, were filled with terror, but Siva, says the legend, remained impregnable and unmoved. He pressed down the mountain with his toe, and Ravana was in danger of being crushed. It then occurred to him that the only way out of the peril in which his folly had placed him, was sincere and heartfelt repentance. He then poured forth, with all the fervour of subdued humility, the strains of Sama Veda, which are likened to the music of the spheres, and so far appeased the angry God that the rebel was at once forgiven. Such was the esteem in which music was held in ancient India. The impulse which the art thus received, it retained throughout the classical period of our history. It continued steadily to progress, and in classical literature, poetry, puranas, and other writings, we find numerous allusions to the melody of vocal and instrumental music, to renowned experts, and to the importance of instruction in music in affluent and royal households had the hold which music

thus gained on the national mind it has never since lost. To this day our great epic poem, the Ramayanam, is not read but sung by every gentleman, from the prince to the peasant, who like it. As one of the fine arts, music received special patronage through successive Hindu dynasties. In later times more attention was paid to it as an art than as a science, and to elaborate and tedious artistic skill than to simple and natural melody. Technical rules came thus into prominence and marred the classical sweetness of our music. In certain parts of the country the art fell into bad hands and left the homes of the upper and gentle middle classes, and it thereby suffered both in simplicity and purity of taste. The primary object which the Gayan Samaj has in view in this Presidency is to remove the imperfections which I have mentioned to revive whatever was good in Hindu music as a science and an art, to brush away latent incrustations, to restore it to its dignified position as a fine art, and to form a class of educated gentlemen artists to whose care its future development may be safely entrusted.

Comparing the Hindu with the European system of music it is not possible to avoid impression that the two systems have widely diverged from one another, though they were originally derived from a common source. The dominat factor in the Hindu system is melody, and that in the European system is harmony. Harmony arises from the agreeable concord of simultaneous notes, whereas melody is produced under the Hindu system by the combination of successive notes into a relation of harmony. To borrow from Mr. T. P. Thompson, melody is retrospective harmony, or depends on the perception of a harmonious relation between successive notes artistically arranged. The mechanism of the human ear is such that the first note which one hears lingers for some time in the ear, and blends

readily with successive notes into a harmonious relation, so as to create pleasure. My highly respected friend, the late much lamented Maharaja of Travancore, who had a critical knowledge of Hindu music, and who took pains to compare it with European music, said—"In the Hindu system there are half notes, quarter notes, and minute and delicate shades, as in a painting by a master artist. The vocalist or the instrumentalist under the Hindu system often glides over a whole or half gamut backward or forward on one unbroken easy flow. In the European music there is no such thing as a system of Ragas or Raginas, whereas a Hindu, who has an elementary knowledge of music, will at once recognize the Ragum which the artist sings and a single misplaced note jars on his ear. The artist, though bound to adhere to the particular Ragum and its rudimentary gamut, is still at liberty so to manipulate them as to produce many varieties of melody." Both Dr. Raja Surendro Nath Tagore and Captain Willard explain the distinction between harmony and melody in the way in which I have explained. The former adds, Hindu music is not devoid of harmony even in its limited sense. Although it is not employed in vocal performances, it is sparingly used in Shrishtalunkaram, or what is called instrumental grace. He adds that it is possible to arrange the chords scientifically so as to produce harmony in conformity to the established canons of Wady, Samwady, Anuwady, and Viwady, but the chords so arranged fail, when set to Ragum or Raginas, to produce even the varieties of melody which have been sedulously cultivated in this country for centuries. Thus harmony, in the sense I have described, is the main feature of the European system of music, whilst melody is the primary factor in the Hindu system. By mutual contact both systems may gain from a scientific point of view.

In advertence to this, a scheme was proposed by Rev. Mr. Frederick Hardford, Secretary to the National Anthem for India Fund, in his letter to the Secretary of the Gayan Samaj. He said, " I ought to tell you that I have already asked the Right Honourable the Earl of Crawford to become Joint President with His Highness Maharaja Dhulipsing of a Phil-Oriental Harmonic Society, of which Her Majesty the Queen-Empress, and His Royal Highness the Prince of Wales, might be its chief patrons, which would at once encourage the study of Indian music in England, and of European music in India. But at the same time, there is one thing which I must put before you in connection with such movement, *viz.*, that whilst you would be the head and chief centre at Poona, Mr. Kabrajee at Bombay, and your illustrious fellow-countrymen, Raja Surendra Mohen Tagore, at Calcutta which ought to be the centre of all centres." Another primary object the Gayan Samaj has in view is to work on the lines indicated in the letter, and to form such societies in the Presidency towns.

In conclusion, I must confess that we have as yet made a very humble beginning. But the revival of Sanskrit literature and the study of Sanskrit in Universities will afford a great impetus to the revival of Hindu music. If the study of music is under favourable auspices made part of school curriculum, it will afford us facility. When the art engages a large share of attention in the country, a degree in music may, with advantage, be instituted in our Universities. In this, as in other movements conducive to our national progress, and especially in this transitional period, we have the active sympathy and support of several hundred ladies and gentlemen. The Gayan Samaj entertains a sanguine hope that the revival and regeneration of Hindu music will at no distant date, together with many

other reforms, form the happy outcome of that silver wedding so feelingly predicted by Lord Ripon between the modern thoughts and feelings of the West and those of the East. (Applause.)

A programme of native music, both vocal and instrumental, was next gone through as follows :—

By whom.		*Names of Ragas.*
Mr. C. R. Krishna Row „ T. A. Murthei Iyer. „ M. Sheshachella Naidu.	Vocal.	Ragmalika or a chain of Ragas, *viz.*, Pratab-Chintamani, Abhaj and Poorna Chandrika.
„ N. Shanker Row ...	... Vocal	Kalanithi.
„ N. Visvanatha Row ...	... Intrumental	Khaffe.
„ B. Soonder Iyer ...	... Vocal	Athana.
„ Venkat Ramaya ...	... „	Kalyanee.
Messrs. Singara Charlu & Brother.	Instrumental	Kuntal Varalee.
Professor Shashagiri Shastri, M.A., and his brother Mr. Venkatesa Shastri.	„	Yinjotu Eishmanohari.
Mr. Singara Charlu and students.		God Save the Queen in Sanskrit.

His Excellency Mr. Grant-Duff then said—In the absence of Lord Reay from indisposition, which is very much regretted, it falls to my lot to return the thanks of Her Excellency Lady Reay, and of all those around me to the persons who organised these entertainment, as also to the performers, and last, but not least, to Mr. Justice Muthusamy Iyer, who gave us so interesting a paper on native Hindu music. I had great cause, during the last few years, to admire my honourble friend in many capacities (hear, hear,) but I was not aware that he was an authority upon that art which begins where all others end (applause), which, when sculpture, painting, and poetry, respectively, have had their say, takes up our thoughts and carries them as far, I suppose, as it is permitted for them to be carried, while here in this state of existence. (His Excellency here added a few closing words which were quite inaudible in the midst of an applause.)

The Hon. Mr. Rama Rao then proceeded to thank their

Excellencies, and the European ladies and gentlemen who had been present during the entertainment.

After which His Excellency, accompanied by Lady Reay, General Annesley, and Captain Lawford, left the Hall.

(*Mahratha, 27th December*, 1885.)

The original founders of the Poona Gayan Samaj, its secretaries and supporters, have the satisfaction of seeing that their pet institution has spread its branches not only to mofussil towns in this Presidency but to other presidential towns. The influence of Poona's social, political, and religious activities was markedly felt throughout the length and breadth of the empire once; but those days having gone, nobody ever expected that that wonderful activity and leading spirit shall be restored to us again. But happily for the influences of British civilization a ray of hope, and only a ray yet, has sprung up. The Governor of Madras laid the people of this town under great obligations by accepting the invitation of the Poona Gayan Samaj in Madras for himself and his distinguished guests—Lord and Lady Reay. Shrewd observers of facts as their Excellencies are, they could not have failed to observe that the pleasing entertainment of the evening was the result of Poona's activity in reviving the fine arts of old.

A LECTURE ON NATIVE MUSIC.

(*Bombay Gazette, 13th January*, 1886.)

Mr. M. Venkatesh Shastri of Madras delivered, on Monday evening, a lecture on Indian music under the auspices of the Bombay Branch of the Poona Gayan Samaj at Jaganath Sankarshet House, Girgaum Road. A select gathering

of natives was present, and the Hon. Sir William Wedderburn was invited to occupy the chair.

The chairman apologized to the meeting for being a little late, and said that he would make up for it by sparing them any lengthened remarks on his part. There was not much for him to do except to introduce to them the accomplished lecturer, who was about to give them the benefit of his studies in scientific music. His friend, Mr. Sahasrabudhe who was acting as a kind of missionary in the cause of music, and went about the different parts of the country to stimulate the study and the love of music, was now in Madras. But he came here on occasions to look after the young associations that were now springing up. His visits were, however, like those of angels, somewhat rare; but, like the visits of angels, they always left something beneficial behind. (Applause.)

The lecturer began by making a few general remarks upon music, observing that music, as one of the fine arts is a universal language, conveying the feelings and sentiments of a man in a remarkably effective manner to the hearts of all. "It is true," says Piedro Blassarna, "that nature abounds in musical sounds; but the idea of musical interval is little suggested by the song of birds. Music resembles architecture, where, as in the case of architecture, all dimensions, such as height, width, and thickness are linked together by numerical relations. Music is a science which treats of sounds whose combinations will produce a pleasing effect on the minds of the hearers. Speaking of the effect produced by music, the lecturer said that serpents and birds display a love of music, like its sister arts, not only contributes to sensitive pleasures, but also to our intellectual happiness. In Arcadia every man was bound by law to learn music, and thus soften the ferocity of his nature. While music

softens painful feelings, such as anger, enmity, sorrow, melancholy, it deepens such feelings as love, mercy, hope, and joy. David, when he was embarrassed by the misconduct of his son, Absalom, appeased the anger of God by singing His praises and asking His forgiveness. Primitive music, said the Shastri, is as ancient as history itself. The history of Hindu music is buried in deep antiqųity. According to Hindu tradition, it has a divine origin, Siva, Paravati, Nandi, Hanuman, and Arjun being considered to have been the authors of musical works. Numerous works on music were published in former days, but very few of them are now extant. The most celebrated of those that still exist are the works in Sanskrit of Bharata, Sangita-Ratnakara, Nundi Bharata, and also of Dattila, Kohala, and a few others. The ancient Hindus cultivated music to a greater extent than the other nations of those days, and all the famous works on music were produced in those times. There is not a single work of note which can be deemed to be of modern origin. Music was then held in high esteem and was much cultivated by the higher classes, and more especially byprinces and noble families. Kusha and Lava, the sons of Rama, were instructed in poetry and music. Having learnt the whole of Ramayana by heart, they came to Rama and recited the whole poem to the accompaniment of. *Vina.* Arjuna, the brother of Dharmaraja, was a clever musician, and is said to have been the author of a scientific treatise on music. Vikramaditya and Bhoja were celebrated musicians. Chandraguda, a principal character in Kadambari, is said to have learnt music and dancing, and thus qualified himself to be a king. These facts, said the lecturer, clearly showed that music was considered to be an honourable accomplishment. Men belonging to the higher classes, not only themselves learnt music, dancing, painting, and other arts, but also taught them to their women. Playing

on the *Vina*, dancing, singing, and reading were considered to be the necessary accomplishment of the fair sex. Music was cultivated by a sect of Brahmins, who assumed the name of Bhagavatas, and thus it was brought into close contact with religion. In fact, this is the ultimate object of music, as inculcated by every book on that subject. Deities take much delight in music. Their lord, Indra, is said to be always attended by many Gandharvas or divine musicians. Stories like these showed how the ancient Hindus loved and cultivated music as a necessary accompaniment of religion. "The origin of music," says Captain N. A. Williard, in his treatise on the music of Hindustan, "seems to have been to convey the idea of our passsions to others. In progress of time, when language had attained a certain degree of intelligibility, its use began to be restricted to the worship of the Supreme Being. It was afterwards extended to the commemoration of great events, the celebration of the praises of chieftains and heroes, and lastly to the allevation of the cares of society, in which the enumeration of the joys of love holds a distinguished place." The lecturer then went on to point out the difference between European and Hindu music, saying that there were good grounds for believing that the Hindus were well acquainted with music at a time when the Europeans knew little or nothing of it. But although the Europeans had acquired a tolerable knowledge of music at a later period, they had since improved it a great deal. Hindu music, on the other hand, is at a standstill, although it has undergone some material change under the influence of Mahomedan and European music. Hindu music is indigenous as regards notations and symbols. There are names for all the *Ragas* and the musical intervals that are used. But we cannot know from the Hindu system whether a song is to be rendered in bass, tenor or treble.

There seems to have been a rough sort of notation used by the ancient Hindus. There are also several graces, but no notations to denote them, For this reason, the Indian has to learn music from the teacher's mouth, whereas the Europeans, having carried their system of notation to perfection, have much facilitated the study of this art. A Hindu can, therefore, learn European music far more easily than a European can learn Hindu music. There is no preliminary treatise on the subject adapted to a beginner. All the works that are extant are very large, and contain more to puzzle than to instruct the student of music. The character of music is melody and harmony. But Hindu music treats simply of melody and measure. Though the melody is not of the same kind as that of European music, it has its own charms to please the audience. A European cannot be a good critic of native music, unless he learns it. The European seems to say " your music is nothing better than mere tom-tom in your dirty streets." But if he wishes to form a correct opinion of the value of Hindu music, he must learn it. His tastes, being entirely different, he cannot appreciate it without learning it. Hindus, on the other hand, do great injustice to European music, by entertaining a very poor opinion of it. This arises from ignorance. They imagine that European music merely consists of a combination of the seven notes, with an introduction here and there of some discordant notes at random. To speak the truth, the lecturer said he himself had no better opinion of it some years ago. But he observed that those who associated with Europeans and had frequent opportunities of hearing their music, cultivate a taste for it ; and although they do not praise it as it deserves, their opinion of it is, on the whole, favourable. The ancient Hindus were as jealous of the purity of their *Ragas* as they were of their castes and

religious ceremonials. They defined every *Raga* strictly and minutely, and would not admit the slightest innovation. But when the Mahomedans conquered India and became the rulers of the country, their music, though not so refined and advanced as that of the Hindus, became the fashion of courts and palaces. After the introduction of Mahomedan music there are only a few Hindu *Ragas* that have retained their original purity. In the present century the European style came into vogue. Though European music has not exerted as much influence as Mahomedan music, it has nevertheless become the model of many songs. The natives, instead of giving an impetus to their own art and preserving its nationality and style, have been introducing corrupt forms of music in their theatres, their homes, nay, even in their very temples. The lecturer quoted with approval the words of L. Napier who says : " Make a sparing use of everything that does not belong to us. Let us improve our own arts and sciences, and at the same time preserve our nationality and style." In studying and imitating the music of other nations, the lecturer said his countrymen ought to be very careful. They should not, however, respect, preserve, and study the works of their ancestors with a slavish spirit, but with intelligence, modifying them just far enough to suit the requirements of the present time. The lecturer concluded by thanking the president of the Gayan Utejak Mundli for kindly allowing him the use of their teaching staff and instruments on the present occasion.

Mr. Shastri, after the conclusion of his interesting lecture, rendered some pieces of Carnatic music on a stringed instrument called *Vina*. The instrument was capable of producing very sweet sounds, and their effect was very pleasing on the audience. A specimen of Mahomedan music was given by a cousin of Imdadkhan, a celebrated

musician, who died a few years ago. The voice of this young man, who is now in the employ of the Bombay Gayan Utejak Mundli, appears to be of great depth and power, and his singing is calculated to produce a favourable impression even upon those who possess but a slight knowledge of Indian music.

Mr. K. N. Kabraji moved a vote of thanks to Mr. Shastri for his very able and interesting lecture. He said the lecturer appeared to have studied the noble science of music very minutely. That a gentleman from the Southern Presidency should be able to enlighten on the subject of this fine art was in itself a matter for congratulation. If native music was to be advanced, it must receive the aid of European music, though the former should not at the same time lose its nationality. If Indian music was to be made acceptable to European ears, persons like the lecturer should try to incorporate in it as much of harmony as possible. They must all have heard with great satisfaction what the lecturer had told them about the love of ancient Hindus for music, which they regarded as one of the necessary accomplishments of their women.

The chairman said he had no doubt the meeting would heartily carry the vote of thanks to the lecturer for his very interesting lecture that evening. (Applause.) The remarks which Mr. Kabraji had made were of additional interest. As to Mr. Shastri's remarks about the small appreciation which Europeans were said to have of native music, the chairman said he must plead guilty to the charge to a certain extent. (Laughter.) He must also say, as an extenuating circumstance, that his taste for native music had very much increased, after the very superior and scientific specimens he had heard from time to time under the auspices of the Poona Gayan Samaj and at other places. He was of opinion that the object of those

who aimed at utilizing all the appliances required for building up a really strong and good system of national music, would be served by nothing more than by engaging the assistance of more scientific European musicians in searching out the common basis of the European and Indian systems of music, and finding out what each might well borrow from the other. He thought such a course would produce a great deal of mutual satisfaction and friendly intercourse. He believed that for music, as for other matters, India had a well-defined national genius, and if, as had been observed, the object was to develop that genius and not to weaken it, it must be strengthened by outside influences. He cordially agreed with all that had been said about the cultivation of music by the higher classes of natives. He supposed there could be no doubt that in heroic times music was studied by all natives, and in the cultivation of this art they were following the footsteps of their ancestors who flourished ages ago. (Applause.)

The Hon. Dadabhai Navroji proposed a vote of thanks to the chairman. He said he had no doubt his motion would be carried most heartily and with acclama-tion. (Applause.) He need not tell them of all the good Sir William Wedderburn had been doing to India. They could not have a more sincere or hearty friend of the natives. (Applause.) He did all in his power to advance the political, social, moral and material welfare of the natives of this country, and he was afraid that when the time came for his departure from these shores—and may that time be ever so distant !—they would sadly miss him. (Applause.)

The motion having been heartily carried, and the chairman having briefly replied, the proceedings terminated.

H. R. H. THE DUKE OF CONNAUGHT AT THE POONA GAYAN SAMAJ.

AMONG THE ÆSTHETES.

(*Poona, 1st October,* 1886.)

Torrents of turbid water overflowed the roads this evening, and the storm showed no signs of abating when the hour was reached at which their Royal Highnesses had promised their attendance at an entertainment organised in their honour by the local æsthetes. Thunder and lightning threatened to render the visit an impossibility, having regard to the long drive from Government House. and the later engagements of the Duke and Duchess of Connaught which would involve a repetition of the tiresome journey. The Gayan Samaj, the æsthetic and philharmonic society of Poona, had had placed at their disposal Mr. Nusserwanjee Manockjee Petit's commodious bungalow near the station. Regardless of the rain for themselves or their gorgeous raiment, and refusing to entertain the likelihood of a disappointment, a large number of Parsee and Maratha ladies drove through the downpour to the Eagle's Nest, and the audience having filled every available seat in the spacious drawing-room, finally overflowed into the verandah. The result justified this exhibition of faith in their Royal Highnesses, who defied the distance and the inclemency of the weather to fulfil their engagement. It was an extremely interesting occasion. His Excellency and Lady Reay accompanied their Royal guests, and the carriages arrived at the bungalow soon after six. Over the entrances to the compound the crimson arches still showed up their golden-lettered 'Welcome' to the ducal pair, and at the base of the broad flight of steps leading to the drawing-room, a deputation of the leading members of the Samaj received their Royal Highnesses. These gentlemen included the Pant Sachu of Bhore, Rao Bahadur

Gopalrao Deshmukh, Hon'ble Khanderao Raste, Mr. Balvantrao Vinayek Putwardhan, and Mr. Chintamonrao Viswanath Natu. Through the salaaming natives the Government House party were escorted to the dais, where the Duke and Duchess occupied a couch upholstered in golden satin, His Excellency and Lady Reay taking their seats on either side. Captain Hamilton accompanied the Governor as his Aide-de-Camp, and Mrs. Hannay came with Her Royal Highness. Colonel Lyttelton, the Governor's Military Secretary, was present unofficially; Sir William Wedderburn and a few ladies were the only other Europeans observable. The Parsee community was represented by Mr. Dinshaw Manockji Petit, Mr. Pheroshah M. Mehta, and other gentlemen from Bombay and Poona, and among the ladies were those of the Wadia family. The Poona æsthetes do not lay themselves open to the attacks which the eccentricities of their Western namesakes provoked from the artist and dramatist who made them famous. Their programme as unfolded during the performance enjoins neither the doating on a daffodil nor the living up to a teapot, the most "precious nonsense" has no charms for them, and no Oscar Wilde has moved them to substitute knee breeches and long hair for the orthodox top knot for the head, and wrappings for their understandings. The charming *fete* with which the Samaj entertained their Royal visitors illustrated only the musical aspect of their aspirations, the study of Indian painting, sculpture, and even architecture by the light of Western models being included in their comprehensive ambition. Not the least interesting feature of the evening was the explanatory statement of the aims of the Samaj, contributed by Rao Bahadur M. M. Kunter of which mention is made later on. The first concert actually commenced before the distinguished visitors had entered the drawing-room, a choir consisting of pupils of

the Samaj school classes singing the following welcome Shlokas to their Royal Highnesses :—

(श्लोक).

प्रजा संरक्षाया समरिं नरसिंहा सम भला,
महाराज्ञीनें हा निजतनुज सेनाधिप दिला,
सवें शोभे ज्याच्या रुचिर निज कांता प्रियतमा,
उपेंद्रा संगातीं परमरमणीया जशि रमा ॥ १ ॥

तया या वीराचा जय जय असावा त्रिभुवनीं,
म्हणोनी विश्वेशा करूं सफल आम्ही विनवणी,
भुकेला प्रेमाचा म्हणुनिनृप आम्हा गवसला,
करूं याचें सुस्वागत सुदिन आजी उगवला ॥ २ ॥

Thou art like a lion on the battle-field to defend the cause of thy subjects,
Such a Commander-in-Chief the great Empress has given in her own son.
With thee shines thy beautiful and beloved consort;
Like Rama, the most beautiful lady, with Upindrao.
Of such a hero may glory be sung in the three worlds,
Such a prayer we offer to thee, Oh God!
We are fond of this Prince because he is hungry of love (for us).
A good day has dawned to-day, let us offer a hearty welcome.

This introduction, contributed by the second, third, and fourth classes, was followed by performances by the second and first classes respectively. Their songs appeared on the programme as Dhrupada धृपद "भीमा शिव संग्राम भयो इ०" Shree Raga (Melody) and Tappa टप्पा "सगसधस इ०" Raga (Melody Hindole हिंदोल). In the accompaniments to the shrill voices of the lads the tom-tom played the chief

though a modified part. The selections were heartily received after the English fashion, the Duchess joining in with the "soft collision of applauding gloves." For the remainder of the entertainment the professors bore the burden of the programme. The first to exhibit his skill was Professor Moorar Bawa, whose many-stringed instrument, the Sura Shringara, was most skillfully manipulated in the rendering of an air or two to the Raga Bhimapalasha. To him succeeded Professer Veerapa Walu Naidu, an expert violinist, whose acquaintance M. Remenyi would evidently delight to cultivate, though that eminent artist would scarcely approve of the position adopted by the Poona Professor. This is a sitting posture, after the customary style of the natives, the neck of the violin resting almost fixedly against the knee as the right leg is thrown across the left and the feet tucked beneath the body. Contrasted with the free and graceful movements of European violinists, the Mahratti player's attitude appeared painfully cramped, though his mastery of the bow was exhibited in more than one favorite native melody. Perhaps the most popular of the contributors to the concert was Professor Balkoba Natekar, an accomplished singer, with a voice capable of sweetest modulations. His Satar accompaniments were remarkable for their rare dexterity of fingering, and Mr. Natekar was recalled by the expressed desire of the occupants of the *dais*. Even those Europeans who scorn delight in native music would have been compelled to admiration at this performance, which, like that of the bold Southron with the bag-pipes in the "Bab Ballads," whatever its faults to Western airs,

"Still it distinctly resembled a tune."

When the tinkling melody at last died away, Mr. Kunte stepped forward and thanked their Royal Highnesses for the encouragement of their presence, exhibiting in the course

of his brief address an instrument by which he demonstrated an analysis of an Indian melody, and also a chart illustrating the variety of musical embellishments of which Indian music admits. He said :—

Your Highnesses, your Excellencies, Ladies and Gentlemen,—You are aware that there are two departments of human life—*Dulce et utile*. While other associations look after the *utile*—what is practical in human life, this association has undertaken to cultivate and investigate the *Dulce*, and thus it is the æsthetic association of Poona. Among the subjects of scientific research it includes painting, sculpture, architecture, and specially music, because the scientific principles upon which music is built apply to all æsthetic art. Variety, developting into a wild luxuriant harmony when controlled by regularity, whether consisting in sequence of time or in proportion, is the essence of all æsthetic art. Musical rhythmics regulate the sequence —a succession of equal divisions of time upon which musical tones in their variety and sportive subtlety play and awaken those emotions which are inseparable from an activity of the intellect, and create that which constitutes emotional enjoyment. Melodies are built upon a succession of tones ; harmonies, upon their simultaniety. Indian melodies partake of both. I have very short time at my disposal, and I cannot enlarge upon this subject in this place. This instrument which I have here, demonstrates an analysis of an Indian melody. This is a sliding scale which explains the exclusion and inclusion of certain tones of an Indian melody ; and this exclusion is founded upon the fact that Indian melodies involve harmonies inasmuch as the *C* or *Do* is fixed once for all upon a *Vina* by a musician, and in the course of a night he sings a variety of melodies, the *Vina* continuously harmonizing with his voice. His voice and the *Vina* are two important factors, which, when examined together, explain

the construction of an Indian melody. Our Indian languages are peculiarly rich in their musical power, and in this connection a fact requires to be noticed. The Saxon or Teutonic group of languages is poor in vowel-sounds, when compared with Indian languages. Take a hundred words from any English book, and you will find that there are at the most one hundred and twenty vowels in these words Take a hundred words from any Indian language, and these contain at least three hundred vowels. This fact explains another fact that Indian music admits of a variety of musical embellishments. Our painstaking secretaries in their arrangements have on this occasion presented to us as varied music as possible; and Professor Natekar, who has just preceded me, and who is an accomplished musician, has brought into prominence some of the facts which I have mentioned, and demonstrated. This association is much encouraged and patronized by the honor which your Royal Highnesses and your Excellencies have done them on this occasion, and on their behalf I beg to offer their most hearty thanks to your Royal Highnesses and your Excellencies.

By the desire of the Royal pair, Mr. Kunte was presented to the Duke and Duchess, who shook hands with him very cordially. It only remained to decorate the visitors, which ceremony was performed by the Pant Sachu of Bhore. The weighty garlands given to the Duchess of Connaught were of unusual size and design, the chains of roses and jessamine sweeping the ground. The four classes of the Samaj joined forces to sing the pada "Dewee Shri Victoria" during the distribution of flowers and attar, and as the Ganesh Khind party retired, "Dewa Rakhi Rani," the Mahratta version of the National Anthem, was given with loyal heartiness.

MADRAS BRANCH POONA GAYAN SAMAJ.

(*Mail*, 15*th February*, 1887.)

The anniversary meeting of the Madras Branch of the Poona Gayan Samaj was held on Monday evening, the 14th February 1887, in Pacheappah's Hall. His Excellency the Governor presided. There was a large attendance, among those present being the Honorable the Maharajah of Vizianagram, Lady Eva Quinn, Colonel Weldon, Mr. Underwood, Dr. Quinn, Lieutenant Wingfield (A.-D.-C. to H. E. the Governor), Dr. G. Oppert, Mr. and Mrs. J. Adam, the Honorable T. Rama Row, Mr. P. S. Ramasawmy Moodelliar, C.I.F., the Honorable V. Ramiengar, C.S.I., H. H. the First Prince of Tranvancore, Mr. P. Somasundram Chettyar, and Mr. M. Seshagiri Shastri.

The proceedings commenced with a Sanskrit song sung by Mr. Shanker Shastri of Vizianagram, after which the Honorable Mr. Rama Row (in the absence of the Honorable Mr. Justice Muthuswamy Iyer) delivered the following address :—

Ladies and Gentlemen,—It is to be regretted that the Hon. Mr. Justice Muthuswamy Iyer, the Vice-President of this Samaj, who was to have delivered an address on this important occasion, was prevented from doing so, as he had to preside at a meeting of the Faculty of Law. He read last year an elaborate and carefully prepared paper upon the subject of music. The duty of saying a few words in his absence has devolved upon me. Considering the importance of the occasion, and the position of the distinguished guests who have honored the Samaj by their presence, I cannot resist the temptation of saying a few words on this important subject, and of mentioning why this Samaj was started and what ends it was designed to promote, even at the risk of being a little superfluous. The

late Maharaja of Travancore happened to quote in his speech at Poona the well known Sanskrit stanza which may be thus rendered :

" The cow feels, the infant feels, and the serpent feels the charm of music."

A similar sentiment is expressed in the following lines of an English Poet :—

" Music hath charms to soothe the savage breast,
" To soften rocks or bend a knotted oak,
" I have read the things inanimate have moved,
" And as with living souls, have been informed,
" By magic numbers and persuasive sound."

In this country music was studied and cultivated both as a science and as an art from the Vedic period upwards of 3,000 years ago. The system of civilization established and developed by the Indian branch of the Aryans after they left their Caspian home, had in it its infancy, youth, prime of life, and old age. Music had at the Vedic time attained the dignity of a science just as other branches of human knowledge had. There were specialists called " Gandarvas," whose treatise on music was styled ' Gandharva Veda,' and the influence which it had in improving the tone of ' Sangitasastra ' was simply immense. Sangita in the proper acceptation of the term implies the union of three things—*Gíta, Vádya,* and *Nritya,* or song, percussion, and dancing. Sangitasastra embodies works relating to the principles and laws of both vocal and instrumental music, and to the rules and directions with regard to the whole scope of theatrical representation. Sangitasastra treats of the origin and propagation of ' Nadam ' or sound, of the doctrine of Sruthies on the theory of intervals, of the formation of musical sounds, of the formation of the different species of scales, of the composition of Ragas, and

their various modifications, of the variety of 'Talas' or times conformable to regular metre. It also lays down rules and the necessary directions for the cultivation of the human voice, and for the performance of instrumental music. The essential characteristic of Ragas is *Rakti* or the power of affecting the heart.

Music was practised, it is said, by Rishis and Gandharvas, who, as said above, brought it to a considerable degree of improvement. Amongst inspired mortals the first musicians are said to have been Narada, Thumburuva, Héeheé, and Bharata, of whom the last is said to have reduced it to a proper system and brought it down to earth from the land of the Gods. The science of music was cultivated and held in high esteem by our Aryan ancestors, whose philosophical and scientific researches had attained the acmé of perfection, long before the age of Homer in Aryavartha.

It was in this region that music was cultivated by the holy sages who founded and developed Philosophy, Agriculture and Æsthetics.

Doctor Hunter in his "Indian Empire" says that the Hindu scale of music and regular system of notation had been worked out before the age of Panini (350 B.C.) and the seven notes were designated by their initial letters. This passed to Arabia through the Persians, and was thence introduced into Europe at the beginning of the eleventh century.

Music, which was originally considered quite as sacred as the Vedas, had to fall from its pristine grandeur and simplicity owing to the troublous times that India had to pass through. At one time it was practised and cultivated by Pandits, Princes and Princesses, and in respectable families. Hindu music, after a stage of excessive elabora-

tion, sank under the Mahomedan dynasties into a state of arrested development. The wonder is that it survived at all, considering the political tyrannies and other persecutions that India had to undergo. Under the long ordeal of Mahomedan conquest, Hindu music was nearly crushed out of life and the patronage, if at all, afforded was very feeble. wherever Mahomedans went in India, music became a degraded employment, an accomplishment fit only for the stroller and the dancing-girl. A few learned Hindus preserved in retirement the traditions of their ancient art. Political influences, absence of encourgement and other adventitious circumstances tended to bring about a degeneracy in the noble art of music, and owing to the neglect of this science by persons who were talented enough to foster and develop it, but who either from disinclination to make it their special study, or from want of encouragement, had to give it up, it sank into obscurity with no efforts made to revive, and much less to improve it. It is fondly believed that in placing this country under the British rule the All-disposing Providence designed that the civilization of the West should regenerate and renovate the civilization of the East, and that the regeneration of the country was wisely entrusted to that illustrious band of British statesmen to whom this country owes already a heavy debt of gratitude. That regeneration was vividly portrayed by one of Her Majesty's Viceroys as " the silver wedding which glimmers on the horizon of the future between the civilization of the West and the civilization of the East—" A wedding for which every well-wisher of the country ought to be prepared and which he ought to accelerate." The composition of Hindu music is based on a system of Ragas. Several European gentlemen have devoted themselves to the researches of Hindu music, but none of them has yet succeeded in giving an accurate idea

of them, as there is nothing corresponding to them in English music.

By *Raga* is implied the agreeable effect of a determinate succession of notes or 'swaras' employed with regard to the rules by which certain sounds are admitted or rejected. These Ragas varying according to different sentiments which they breathe.

These Ragas are calculated to affect the emotional side of man in a variety of ways. Ragas according to Hindu system are characterised by a flowing ease on which their beauty hinges. Varied they are by different sentiments, it would be doubtless interesting to note their peculiar characteristics. In Sriraga, for instance, the prevailing passion is love, mildness and mirth are its leading features. This Raga may also be adopted to the expresssion of heroic sentiment. Vasanta Raga is also marked by love. It is gay and sprightly. Nattanarayana Raga is characterized by the heroic as well as by the sentiment of surprise. It is bold, vigorous and commanding. It may be generally remarked that our Ragas are marked by tender feelings. This fact is due to physical as well as other adventitious circumstances. Our Aryan ancestors, dwelling in the lap of smiling Nature, having little experience of the evils of life, their tender feelings spontaneously sprang up with vigour while the mild influence of their climate favoured their growth. "The tenor of their souls was mirrored forth in their music. The absence of foreign influence kept it free from mixture with an exotic element. It may, therefore, be justly asserted that Hindus are not successful in the development of the heroic and other rougher passions—"Those hardy children of Western songs."

The potent influence of Raga is strikingly illustrated in the case of King Rukmangadha, who, it would appear, had

vowed to observe strictly the " Yêkadasi " ceremony. The haughty Indra, who could ill-brook so much constancy in an erring mortal, sent the accomplished nymph (Mohini) to subdue the king and tempt him to abandon his vow. The nymph happened to meet the king one evening in a lonely forest to which he came, on a hunting excursion. She began to sing and play on her harp the four charming Ragas, *viz*,, Panthuvarali, Thodi, Zinjootee and Khamaj. The dulcet melody had a thrilling effect upon the enraptured king, and the conquest was complete. One important feature which characterizes English music as distinguished from Hindu music is, as observed by Mr. Justice Muthusawmy Iyer, that whereas the dominant factor in the Hindu system is melody, that in the European systems is harmony. By mutual contact, however, both systems may gain from a scientific point of view.

There is a noteworthy mark of distinction as regards 'Time' or 'Thala' as it is called. European musicians are content with the simple modes of time, while Hindus descend almost into minute and use more complicated modes. It is owing to these differences that Hindu music cannot be played with perfect accuracy on keyed instruments of Europeans, they being tuned in equal temperament do not accord with human voice like the violin and other stringed instruments. To resuscitate Hindu music, to restore it to its pristine simplicity and grandeur, to diffuse its knowledge amongst the élite of the community, to rescue it from its present degeneracy and to create a refined taste for it, are the objects of the Samaj. This institution was established on the 18th August 1883, and monthly entertainment meetings were held to create taste for music. This institution had its own difficulties to overcome and reverses to sustain. It obtained the recognition and sympathy of distinguished personages, pro-

minently among whom are H. R. H. the Duke of Connaught, His Highness the Maharajah of Travancore, His Highness the Maharajah of Mysore, His Highness the Maharajah of Vizianagram, and His Excellency Sir F. Roberts, who were pleased to become its patrons.

Being thus encouraged, the Samaj deemed it proper to increase its usefulness by opening schools for Hindu music as an experiment, and in this connection it is sufficient to state that the progress made by the students is satisfactory, though the advanced students had to give up the course on passing University examinations and taking up appointments in mofussil stations.

The strength of the two schools is thirty, and they are attached to Chengalroya Naicker's Middle School, and Mylapore Native High School, the time selected for instruction being such as not to interfere with students' ordinary studies. The labours of our honorary member, Lieut. C. R. Day, in the resuscitation of Hindu music resulting in the publication of treatises on the subject deserve our admiration, and it is gratifying to mention that the Government of India have been pleased to give their patronage to this work.

Sanskrit is the repository of valuable treatises on music. Great impetus has been given to the study of Sanskrit after it has been made part and parcel of the University curriculum, and thereby the diffusion of the knowledge of music has been facilitated and in a measure accelerated. The advantages flowing from such a system would be still greater if Sanskrit treatises on music were prescribed as texts for the University examinations. The granting of scholarships to such of the students of the Samaj as pursue their English studies and show proficiency in music would not only be a substantial inducement to further the study of music, but would also tend to ensure the permanency

of this institution and to enhance the scope of its usefulness.

From the address of Dr. Hunter at the first public meeting of the Bengal Academy of Music it appears that "The Bengal Academy of Music" grew out of the Bengal music school, founded in 1871 by the Rajah Surendra Mohun Tagore, that distinguished musician having won for himself academical honors from European Universities resolved to provide for his countrymen the measure of a system and scientific study of the Indian classical art. The school which he maintained and founded at his own expense became a mother institution which supplied teachers to other parts of the country. It was the Rajah that elaborated a plan for the Bengal Academy of Music in 1881, ably assisted as he was by Mr. Croft, the Director of Public Instruction. The Rajah, it appears, subscribes a sum equal to the total of the fees collected from students and the Government grant of Rs. 300 per annum. That our Presidency should boast of a similar Academy, it may be at a distant period, is not impossible. Calcutta itself had a humble beginning. What Rajah Surendra Mohun Tagore is with regard to Calcutta, His Highness the Maharajah of Vizianagram, who is himself an accomplished musician (applause), as testified to by Mr. Remenyi—a renowned Hungarian violinist,—is with regard to Madras. It is too true that the present resources of this institution are too scanty to ensure its stability or to extend its usefulness or to improve the tone of the teaching staff as much as one could wish. Placed as it is under the British rule, and having noble patrons to back it up, and to head any movement in its favour, with an enlightened public to fall back upon, this institution cannot fail to achieve success and reach its ultimate goal." (Applause.)

A series of vocal and instrumental performances was

then gone through, concluded by "God Save the Queen," which was rendered in Sanskrit by Mr. Singara Charlu and his students, the whole company standing.

His Excellency the Governor then spoke as follows:—

"MAHARAJAH, LADIES AND GENTLEMEN,—I can assure you that it gives me very great pleasure to come here on this occasion. This is the first time I have had an opportunity of hearing Hindu music, and I feel it extremely fortunate that I have had such an opportunity of hearing it from so good source as the Gayan Samaj of Poona. I hope this institution will continue to prosper. I am quite certain that everything that my friend the Hon. Mr. Rama Row has said upon the subject of Hindu music is perfectly true. (Applause.) Music has a very good effect upon the body. We know at home that it has the very best effect upon those persons who are given to bad temper. (Laughter and applause.) I don't know whether Hindus suffer from that trait as much as Europeans, and I hope that if they do, their music will have the same effect on them as our music has upon us. I congratulate the institution upon the very learned address that we have listened to from the Hon. Mr. Rama Row. (Hear, hear.) The address is worthy of any musical society, and I hope it will be published, and that we all will have the benefit of reading it at our leisure. (Applause.) I shall be glad to peruse it with attention myself, and when I have done so, I shall know much more of Hindu music than now. I think we all have listened to the music with a great deal of pleasure, and particularly—if it is not invidious to particularise—I would mention one performance—that of the gentleman who played so skilfully upon the cups. (Applause.) I am sure we all listen to that very skilful performance with great pleasure, and I hope I shall have an opportunity, perhaps many opportunities, of hearing

that gentleman again. I wish I could run through the names of all those gentlemen, but there was one in particular, at the end, Mr. Surinarayana Shastri of Vizianagram, who played these English, Scotch, and Irish airs with so much skill that it has almost brought one again to one's own country. I hope, at any rate, music will have the same effect, eventually upon us all, and make one think that Hindus and English are very closely allied with regard to music. I am sure it also has given us much pleasure to hear 'God Save the Queen' treated so well, and with so much skill. (Applause.) We always listen to it with very great pleasure and delight, and I hope that on Wednesday next when we shall celebrate the Jubilee of Her Majesty (applause). I hope that everybody here will have an opportunity of joining in the chorus of 'God Save the Queen' (applause.) opposite the Government House. (Loud (applause.) Ladies and gentlemen, my wish is that everybody who can be present on the occasion with no inconvenience to himself will attend at the ceremony. Well, gentlemen, I can only say that I hope this will not be the last occasion of my meeting this society, and that it will always give me very great pleasure to hear of its prosperity. (Loud and prolonged applause.)

The Maharajah of Vizianagram then thanked His Excellency for his kindness in having presided on the occasion.

The Honorable Mr. Rama Row moved a vote of thanks to the Trustees of Pacheappah's Charities for the use of the hall. Garlands and bouquets were distributed, and the proceedings terminated.

THE MADRAS BRANCH OF THE POONA GAYAN SAMAJ.

(*The Madras Mail*, 11*th March*, 1887.)

A very interesting meeting was held last evening at "Madhava Bagh," the residence of Raja Sir T. Madhava Row, K.C.S.I., at which Her Excellency Lady Susan Bourke was kind enough to preside. Among those present were:—Mrs. and the Misses Sinclair, Mrs. Stuart, Miss Rajagopaul, Mr. J. D. Rees, Sir P. S. Ramsawmy Moodelliar, Raja the Hon'ble T. Rama Row, Colonel Weldon, the Rev. P. Rajagopaul, M.D.D., C. Sankhara Nayar, and A. Ramachendra Row, and many others. The proceedings commenced with the reading of an address by Mr. Balvant Row T. Sahasrabudhy, the Secretary to the Gayan Samaj, setting forth the objects of the meeting, and tracing the origin of the Samaj, as well as showing how its operations had gradually led to the establishment of the present new branch school which is solely for having girls taught Hindu music on scientific principles. A Sanskrit speech was then read by Mr. Sirpally Gopal Krishnanma, a translation of which was given by Raja the Hon'ble T. Rama Rao. Her Excelleney Lady Susan Borke then rose and declared the school formally opened. Some singing, accompanied by the violin and Vina (Indian lute) by the children of the new school, about thirty of whom were present, followed. After the girls had sung two stanzas of a song, there was performance of instrumental music by T. Singara Charlu and others, which was highly appreciated by the audience, the ladies leaving their seats and coming forward to closely watch the performers. The singing of a Sanskrit version of the National Anthem brought the proceedings to a close.

THE MADRAS JUBILEE GAYAN SAMAJ.

(*Madras Mail*, 23*rd June*, 1887.)

As announced, the Jubilee meeting of the above Samaj was held at attorney Soobiah Chetty's hall, on Monday the 20th June 1887, morning. The meeting was opened with music on the *Vina* by Mr. Chinna Mallappa, of Bangalore. Lord Tennyson's ode in commemoration of the Jubilee was then read, and was followed by a translation in Sanskrit verse by Pundit V. Sreenivas Sastriar, of Trivasaloor, near Kumbhakonum, the author of Upaharavarma Charitam, a Sanskrit drama. The Secretary Mr. B. T. Sahasrabuddhi then spoke as follows :—

CHAIRMAN AND GENTLEMEN,

On behalf of the members of the Madras Jubilee Gayan Samaj I feel the greatest pleasure in announcing our heartfelt gratitude to Her Most Gracious Majesty the Queen and Empress for the manifold blessings that Her Majesty's most benign government has showered upon us during the half century that Her Majesty has held the sceptre of dominion over more than half the inhabited globe, on this the most auspicious occasion that heaven has accorded to us to celebrate her greatness and goodness.

Empires and kingdoms have fallen from their eminence, but the kindliness, purity, and gentleness of our matronly Sovereign have been found to know no fall. She has ever been the magnanimous guardian of our most vital interests in this world to an extent to which none whose lot had been cast in a similar mould has been known to have exerted himself to promote. Without taking into consideration the numerous benefits conferred on us as the subjects of an enlightened sovereign, she has bestowed a more than paternal care upon the numerous requirements of our countrymen for their well-being and

advancement in the view of the civilized world. Most prominently of all, it should be mentioned, with pride and joy, that Her Majesty's vicegerents in this country have immortalized the glory of the English nation by employing all the means that lay in their power towards the education of the many millions of our countrymen confided to their care. They have established institutions of education upon all the branches of knowledge, upon which under the circumstances peculiar to the country at the present time instruction could profitably be imparted without any violence to the prejudices and inclinations of our countrymen. Schools and colleges, general, professional and technical, are instituted in sufficiently large numbers to ensure efficient importation of Western knowledge slightly blended likewise with the knowledge indigenous to this country. English, Vernacular and classical literature and some of the Western sciences and arts are taught in these places of instruction after a fair ascertainment of the vital needs of the nation composed as it is of a variety of elements. All branches of knowledge must either be useful or esthetic. The best attention is devoted to the former by the persons empowered to procure us the necessary means of aggrandisement as a nation, but it should be borne in mind by the faithful members of this vast nation that they have as great a thirst for esthetic gratification, and as clear means of securing it as any civilized nation on earth. It becomes, therefore, imperative on every one of us to join together on this gladsome occasion and with one accord offer our warmest thanks to Her Majesty for having kept us in peace and plenty, so that we have now ample leisure and inclination to devote a portion of our attention to the soothing influence of music.

The Poona and Madras Samajs established in the cause of the science and the art of music are the legitimate re-

results of the beneficial sway of the English nation over this country, and it is hardly necessary, at this stage of their history, to emphasize the necessity of every one of us endeavouring, to the best of his ability, to secure them stability and perpetual life. The Poona Samaj grew out of the noble exertions of a few disinterested leaders of Bombay society, and gradually gaining strength and importance had the enviable luck of enlisting the warm sympathies of the royalty and the leading nobility of England and the illustrious English gentlemen, mostly residents in India, and the noblest of the sons of the land. Prominently amongst them, however, must be mentioned the name of General Lord Mark Kerr, who was chiefly instrumental in its origin, its growth, its importance, and its influence over others. It was through him that the support and sympathy of the elect nobility of England and India were enlisted on the Samaj's behalf, and even though he has made his stay at present in England, he has not failed to evince the same undiminished interest as a token of which he has, with his usual kindness, sent us a copy of Lord Tennyson's ode on Her Majesty's Jubilee. The Associations of Poona and Madras thus encouraged and supported, grew in importance and strength, and in the munificent grants of H. H. the Maharaja of Vizianagram towards its support, viz., Rs. 600 per annum or a capital of Rs. 15,000 at 4 per cent. the latter has secured permanency and importance without the least ground for misgiving. Besides, H. H. with his wonted sagacity hit upon an appropriate name for the Madras Samaj, viz., the Madras Jubilee Gayan Samaj, and under this aptly chosen and auspicious name we shall celebrate the Jubilee rejoicing of our Samaj on this occasion of universal gladness. On this occasion likewise, I feel great pleasure in announcing that in order to inform the general public about the excel-

lence of our ancient musical science and about how far the Poona and Madras Samajs have contributed to publish and popularize it a short history of the science of music in India, and of the work done by our Samaj towards bringing them to relief with rare and copious appendices, will shortly be published, and the profits realised by the sale will be utilized for the benefit of the Samaj. Even a cursory perusal of its contents will clearly show what degree of development the musical science has undergone in this country; but to obtain a clear insight into its principles, systematic works on the subject must be read and digested.

The work that best answers this purpose is admitted on all hands to be the Sangita Ratnakar, by Sarngadeva of Kashmere, of the contents of which the following is the summary :—

Part I. Swaradhyaya.
„ II. Ragadhyaya.
„ III. Prakarnadhyaya.
„ IV. Prabandhadhyaya.
„ V. Taladhyaya.
„ VI. Wadyadhyaya.
„ VII. Nrityadhyaya.

Any one who studies this work will be startled with the numerous opportunities he will have of comparing our ancient system of music with our Western Aryans—the Europeans. If in these ways our countrymen obtain a closer insight into the system of our musical science, there will be no doubt that in the course of a few years the whole of India will be seen studded with institutions for the study of *music* independent and interdependent. If this happy state of things comes to pass, we shall all have just and ample reason to be proud that we have been

instrumental in furnishing the most effective means of gratifying the esthetic portion of our countrymen's being. Leaders of society in every province, district, or taluq should form musical schools of their own, either as branches of one of our Samajs, or on an independent footing as they choose, and work in union and harmony so that, in the course of a few years, there may be observed clusters of music schools in every corner of India. To extend the encouragement of the study of music among the educated and upper classes of our community, it is found necessary, as it naturally ought to be found, that a funded capital should be raised for the purposes of awarding scholarships and prizes in honor of the respective donors to such of the students of the public schools and colleges, as are also students of our Samaj, with due regard to the progress made by them. Towards this object an humble start has been made by the undermentioned liberal gentlemen, who have subscribed the following sums :—

Mr. Arcot Dhanakdti Mudliar..... Rs. 625 (annuity of Rs. 25).
Mr. P. Rungial Naidu ..... Rs. 500.
Col. H. Macleod, R.A..... Rs. 250.
Mr. P. Theagaraja Chetty ..... Rs. 100.
Mr. T. V. Tooljaram Row ..... Rs. 100."

Mr. G. Subramania Aiyar, the chairman, congratulated the Association on the success it has achieved, and the support it has secured from certain leading gentlemen of Madras. He also expressed a hope that the excellent object that the Association was striving to attain would induce other wealthy gentlemen of Madras to come forward to help it. A vote of thanks was offered to the chairman, and another to Mr. Soobiah Chetty for his kindness in having allowed his hall for holding the meeting. With three cheers to the Queen, the meeting closed.

TENNYSON'S JUBILEE ODE.

Carmen Sæculare; an Ode in honour of the Jubilee of Queen Victoria.

I.

Fifty times the rose has flower'd and faded,
Fifty times the golden harvest fallen,
Since our Queen assumed the globe, the sceptre.

II.

She beloved for a kindliness
Rare in Fable or History.
Queen, and Empress of India,
Crown'd so long with a diadem
Never worn by a worthier,
Now with prosperous auguries
Comes at last to the bounteous
Crowning year of her Jubilee.

III.

Nothing of the lawless, of the Despot,
Nothing of the vulgar, or vainglorious,
All is gracious, gentle, great and Queenly.

IV.

You then loyally, all of you,
Deck your houses, illuminate
All your towns for a festival,
And in each let a multitude
Loyal, each to the heart of it,
One full voice of allegiance,
Hail the great Ceremonial
Of this year of her Jubilee.

V.

Queen, as true to womanhood as Queenhood,
Glorying in the glories of her people,
Sorrowing with the sorrows of the lowest!

VI.

You, that wanton in affluence,
Spare not now to be bountiful,
Call your poor to regale with you,
Make their neighbourhood healthfuller,
Give your gold to the hospital,
Let the weary be comforted,
Let the needy be banqueted,
Let the maim'd in his heart rejoice,
At this year of her Jubilee.

VII.

Henry's fifty years are all in shadow,
Gray with distance Edward's fifty summers,
Even her Grandsire's fifty half forgotten.

VIII.

You, the Patriot Architect,
Shape a stately memorial,
Make it regally gorgeous,
Some imperial institute,
Rich in symbol, in ornament,
Which may speak to the centuries,
All the centuries after us,
Of this year of her Jubilee.

IX.

Fifty years of ever-broadening Commerce!
Fifty years of ever-brightening Science!
Fifty years of ever-widening Empire!

X.

You, the Mighty, the Fortunate.
You, the Lord-territorial,
You, the Lord-manufacturer,
You, the hardy, laborious,
Patient children of Albion,
You, Canadian, Indian,
Australasian, African,
All your hearts be in harmony,
All your voices in unison,
Singing "Hail to the glorious
Golden year of her Jubilee!"

XI.

Are there thunders moaning in the distance?
Are there spectres moving in the darkness?
Trust the Lord of Light to guide her people,
Till the thunders pass, the spectres vanish,
And the Light is Victor, and the darkness
Dawns into the Jubilee of the Ages.

पञ्चाशद्वार मुत्फुल्लं शतपत्रं पपात च ॥
पञ्चाशद्वार मुच्छिन्नं सस्यं च कपिलं तथा ॥ १ ॥
विक्टोरिया राज्यमाप यदा तत्प्रभृति क्षमा ॥
पञ्चाशद्वत्सरा जाता एतत्पर्यन्त मुत्सुका ॥ २ ॥
श्रीमद्भारतवर्षभूपतिरिति ख्याता हि विक्टोरिया ॥
प्रीत्याऽभ्याहृतया पुराणचरिते सासङ्गता नोक्तया ॥
पञ्चाशच्छरदोऽवतंसितकिरीटा ऽऽशास्ति विश्वम्भराम् ॥
पूर्वेषां धरणीभुजां बहुतरं नूनं त्वतां दुर्लभम् ॥ ३ ॥

नीत्या विहीनम भवन्नहि पालनेऽस्या :
क्रूरस्यशासन मिवाऽवनिपस्यलोके ॥
दम्भोऽपिनाऽभवदमुत्रच पक्षपात :
स्वीयेजनेऽथ जननीत्वम भूदुदारे ॥ ४ ॥
विक्टोरियानरपतौ बहुहर्षयुक्ता :
पञ्चाशत्तसरमहोत्सव मातनुध्वम् ॥
दीपाऽऽदिना पुरमशेष मलङ्कुरुध्वं
यूयंजना अपिसुतोरणचिन्हितंच ॥ ५ ॥
सन्तोषयुक्तायदि तत्प्रजा स्यु
रानन्द युक्ताभवति ध्रुवंसा ॥
दुःखाद्विवर्णायदि तत्प्रजास्यु
र्दुःखाऽभिभूताच नसंशयोऽत्र ॥ ६ ॥
हे अर्थवन्तो भवतां धनेन
निस्वान्घृणासारपरम्पराभि :॥
सन्तोषयध्वं क्षुधयाऽभिभूतान्
सम्भोजयध्वंच सखींश्च बन्धून् ॥ ७ ॥

हेत्रीभूमिपति श्शशास धरणीं पञ्चाशद ब्दानहो
च्छायान्तर्गतमेवतद्बहुतरं नष्टं तये ब्दवर्ड् प्रभो : ॥
पञ्चाशच्छरद स्सुशासनम भून्नष्टं पिशङ्गी भव
त्पञ्चाशच्छर दोऽवनं पितृ पितुर्विक्टोरियायास्तथा ॥ ८ ।
यूयंकुरुध्वं प्रतिमां मृदुलां ललितां तथा ॥
शिल्पविज्ञानिनस्सर्वे प्रदर्शयतनैपुणम् ॥ ९ ॥
आभूत पञ्चाशरदं वाणिज्यं वार्द्धितं तथा ॥
विक्टोरिया पालनंच शास्त्रम व्याहृतं तथा ॥ १० ।

आस्त्रेलिया विषय हिन्दु कनाड देशाऽप्रिक्काऽऽ ङ्गिलेयविषयस्थ
महाजनाहे ॥
विक्टोरिया नरपतौ मुदिताभवेयुर्यूयंवृणीध्वमतुलं कुशलंच
देवम् ॥ ११ ॥

दूरे मेघरवो जनैर्बहुतरं चाकर्ण्यते भीकरो ॥
ध्वान्ते नीलतमेचरन्ति चमहाभूता : पिशाचाइव ॥
तत्तेषांशमनाययूयमतुलं ज्योतिः परं भक्तितो ॥
जूचिल्युत्सव बाहुलाय सततं सेवध्वमुत्कण्टिताः ॥ १२ ॥

PART III.

LIST OF SANSKRIT TREATISES ON HINDU MUSIC, with their Authors, as furnished by His Excellency Sirdar Atarsing, C.I.E., of Bhadawar House, Ludhiana, Punjaub, and by the Tanjore Palace Library.

Name of the Work.	Author.	Name of the Work.	Author.	
अर्जुनभरत.	अर्जुन.	Arjunabharatam	Arjuna.	
अनुपसंगीतविलास टीकासहित.	भावभट्ट.	Anuya Sangīta Vilāsa with Tīkā	Bhāvabhaṭṭa.	
अष्टोत्तरशततालल्क्षणं.	.....	Ashtottaraṣatatālalak s h anam	.....	
आनंदजीवन.	राजा मंडनपाल.	Ānandajeevana	Rājā Maṇḍanapāla.	
कल्पतरु टीका सुबोधिनी.	गणेशदेव.	Kalpataru with Tīkā Subodhinī	Ganēṣadēva.	
गीतालंकारः.	अनंतनारायण. .. .	Gītālankāra	Anantanārāyana.	
भरतशास्त्र संगीतं.	.....	Bharataṣāstra Sangītam ...	.....	
भरतलक्षणं.	.....	Bharatalakshaṇam ...	.....	
भरतनाट्यशास्त्रं.....	भरतमुनि.	Bharatanātya Ṣāstram ...	Bharatamuni.	Being published at Poona by Mr. P.G. Gharaporay
भरतभाष्यं.	न्यायदेव.	Bharatabhāshyam... ...	Nyāyadēva.	
भरतशास्त्रं.	रघुनाथ.	Bharataṣāstram	Raghunātha.	

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Name of the Work.	Author.	Name of the Work.	Author.
मतंगभरतं.	लक्ष्मण भास्कर.	Matangabharatam... ...	Lakshmanabhāskara.
मेलाधिकारलक्षणं.	.....	Mēlādhikaralakshanam ...	.....
मुक्तावलिप्रकाशिका.	.....	Muktāvaliprakāśika ...	.....
मुरलीप्रकाशः.	भावभट्ट.	Muraliprakāśa	Bhāvabhaṭṭa.
तालप्रस्तं.	.....	Tālaprastam	.....
तालदशप्राणदीपिका.	गोविन्दकृत.	Tāladaśaprānadīpikā ...	Govinda.
तालाभिनयलक्षणं.	नन्दिकेश्वरकृत.	Tālābhinayalakshanam ...	Nandikēsvara.
तालप्रस्तारः.	.....	Tālaprastāra	.....
तालल्क्षणं.	नन्दिकेश्वर.	Tālalakshanam	Nandikēsvara.
तालदीपिका.	टिप्पभूपाल.	Tāladīpikā	Tippabhūpāla.
ध्रौपद टीका.	भावभट्ट.	Dhraupadaṭikā	Bhāvabhaṭṭa.
रागध्यानादि कथनाध्यायः.	.....	Rāgadhyānādikathanādhyāyah	.....
रागमाला.	पुंडरीक विट्ठल.	Rāgamālā	Pundarīkaviṭṭhala
रागमालावारत्नमाला.	क्षेमकरण.	Rāgamālā or Ratnamālā ...	Kshēmakarana.

रागमंजरी.	पुंडरीक विट्ठल.	Rāgamanjarī	Pundarīkaviṭṭhala	
रागविचारः.	श्रीराम.	Rāgavichārah	Srīrāma.	
रागकौतूहले नृत्यप्रकरणं.....	रामकृष्णभट्ट.	Rāgakautoohalē Nrityaprakaraṇam	Rāmakrishna bhaṭṭa.	
रागनिरूपणं.	नारद.	Rāganirūpanam	Nārada.	
रुद्रडमरु भवसूत्रविवरणं.....	.....	Rudradamarubhāva Sūtravivaraṇam	.....	
रागादिस्वरनिर्णयः.	रघुनाथदासप्रसाद.	Rāgādisvaranirnayah ...	Raghunāth Dāsa Prasāda.	
रागविबोध.	सोमनाथ.	Rāga Vibōdha	Somanātha.	Being published at Poona by Mr. P.G Gharaporay
रागरत्नाकर.	गंधर्वराज.	Rāgaratnākara	Gandharvarāja.	
श्रुतिभास्करः.	भीमदेव.	Srutibhāskara	Bheemadēva.	
षट्रागचंद्रोदय.	पुंडरीक विट्ठल.	Shaḍrāgachandrodaya ...	Pundarīkaviṭṭhala.	
नारदीशिक्षा.	नारद.	Nāradīṣikshā	Nārada.	Being published at Poona by Mr. P.G. Gharaporay
नृत्यरत्नावली.	गणपतिदेवसेन.	Nrityaratnāvali	Ganapatidēvasena.	
नृत्याध्यायः.	अशोकमल्ल.	Nrityādhyāyah	Asōkamalla.	
नर्तननिर्णय.	पुंडरीक विट्ठल.	Nartananirnaya	Pundarīkaviṭṭhala.	
नाददीपिका.	भट्टाचार्य.	Nādadīpikā	Bhattāchārya.	
पंचमसारसंहिता.	नारद.	Panchamasārasamhitā ...	Nārada.	

LIST OF SANSKRIT TREATISES ON HINDU MUSIC—*contd.*

Name of the Work.	Author.	Name of the Work.	Author.
रागचंद्रोदय.	विमलः.	Rāgachandrodaya ...	Vimala.
रागतत्वबोध.	श्रीनिवासः.	Rāgatatvabodha	Srīnivāsa.
रागरत्नाकर.	गंधर्वराज.	Rāgaratnākara	Gandharvarāja.
रागविवेकः.	.....	Rāgavivēkah	.....
रागप्रस्तारः.	.....	Rāgaprastārah	.. ...
रागलक्षणं.	.....	Rāgalakshanam	.....
रागनिरूपणं.	नारद.	Rāganirūpanam	Nārada.
संगीतचिंतामणी.	कमललोचन.	Sangītachintāmani ...	Kamalalōchana.
संगीतदीपिका.	तिप्पभूपाल.	Sangītadīpikā	Tippabhūpāla.
संगीतमकरंदः.	वेदकृत.	Sangītamakarandah ...	Vēda.
संगीतमुक्तावली.	देवान्नाचार्य.	Sangītamuktāvali... ...	Dēvannāchārya.
,, ,, ...	देवेन्द्र.	,, ,, ...	Dēvēndra.
संगीतसारामृतं.	तुलजेन्द्र.	Sangītasārāmritam ...	Tulajēndra.
संगीतसुधाकर.	हरिपाल.	Sangītasudhākara ...	Haripāla.
संगीतराघव.	वोमभूपाल.	Sangītarāghava	Vōmabhūpala.

संगीतपारिजात.	पंडित अहोबल.	Sangītapārijāta	Pandita Ahōbala.	Published at Calcutta and being published at Poona by Mr. P. G. Gharaporay.
सरागचंद्रोदय.	.....	Sarāgachandrodaya ...	.....	
संगीतसारोद्धार.	हरिभट्ट.	Sangītasāroddhāra ...	Haribhaṭṭa.	
संगीतनारायण.	.....	Sangītanārāyana	.....	
संगीतदर्पणं.	हरिवल्लभः	Sangītadarpaṇam ...	Harivallabhah.	
संगीतदर्पणं.	दामोदर.	Sangītadarpaṇam	Dāmōdara.	Being published at Poona by Mr. P.G. Gharaporay
संगीतसमयसार.	.....	Sangītasamayasāra ...	.....	
संगीतसर्वार्थसारसंग्रह.	.....	Sangītasarvārthasāra sangraha	.....	
संगीतकल्पतरू.	.....	Sangītakalpataru	.....	
संगीतरत्नमाला.	.....	Sangītaratnamālā... ...	.....	
संगीतसुधाकर.	सिंहभूपाल.....	Sangītasudhākara... ...	Simhabhūpāla.	
संगीतसेतु.	गंगाराम.	Sangītasētu	Gungārāma.	
संगीतसुधा.	.....	Sangītasudhā	.....	
संगीतसारावली.	.....	Sangītasārāvali	.....	
संगीतपाठ.	.....	Sangītapāṭh	.....	
संगीतपुष्पांजली.	.....	Sangītapushpānjali ...	.....	
संगीतशिरोमणी.	.....	Sangītaśiromani	.....	

LIST OF SANSKRIT TREATISES ON HINDU MUSIC—*contd.*

Name of the Work.	Author.	Name of the Work.	Author.	
संगीताविनोद.	.....	Sangītavinōda	.....	
संगीतउपनिषध.	सुधाकलश.	Sangītaupanishadha ...	Sudhākalaśa.	
संगीतरत्नाकर.	वनरक.	Sangītaratnākara	Vanaraka.	
संगीतरत्नाकर.	शार्ङ्गदेव.	Sangītaratnākara	Sārngadēva.	Part called Swaradhya published at the New Arya Press, Calcutta.
,, ,, टीका.	शार्ङ्गदेव.	Do. Tīkā ...	Do.	
,, ,, ...	कल्लिनाथ.	Do. do. ...	Kallinātha.	
,, ,, ...	सिंहभूपाल.	Do. do. ...	Simhabhupāla.	
,, ,, ...	कुंभकर्णनरेन्द्र.	Do. do. ...	Kumbhakarna narēndra.	
,, ,, ...	गंगाराम.	Do. do. ...	Gungārāma.	
,, ,, ...	हंसभूपाल.	Do. do. ...	Hamsabhūpāla.	
सारसंहिता.	नारद.	Sārasamhitā	Nārada.	
स्वरमंजरी.	.....	Svaramanjarī	.....	
स्वरमेलकलानिधी.	.....	Svaramēlakalānidhi ...	.....	
वीणावाद्यलक्षणं.	.....	Vīnāvādyalakshanam ...	.....	
वीरपराक्रमः.	वासुदेव.	Viraparākramah	Vāsudēva.	

हृदयप्रकाश.	हृदयनारायणदेव.	Hrīdayaprakāśa	Hrīdayanārāyanadēva.
संकीर्णरागाध्याय.	.....	Sankīrnarāgādhyāya ...	.....
संगीतरत्नावली.	सोमराजदेव.	Sangītaratnāvali	Somarājadēva.
संगीतदामोदर.	शुभंकर.	Sangītadāmōdara	Śubhankara.
संगीतनारायण.	पुरुषोत्तममिश्र.	Sangītanārāyana	Purushottamamisra.
संगीतमिमांसा.	कुंभकर्णमहिमहेंद्र.	Sangitamīmāmsā	Kumbhakarnamahimahēndra
संगीतराज.	कुंभकर्ण.	Sangītarāja	Kumbhakarna.
संगीतामृतं.	कमललोचन.	Sangītamritam	Kāmalalōchana.
संगीतसुरामृत.	तुलाजीमहाराज भोंसले तंजावरचे राजेसाहेब.	Sangītasurāmrita	Mahārāja Toolāji Bhonsalā, Raja ofTanjore
संगीतवृत्तरत्नाकर.	विट्ठल.	Sangītavrittaratnākara ...	Vitthala.
संगीतसुंदर.	सदाशिव दीक्षित.	Sangītasundara	Sadāsivadīkshita.

NOTE.—Dr. A. C. Burnell, Ph. D., says :—" There are still papers about the (Tanjore) Palace which show that several attempts were made at different times to improve the notation of Hindu Music, but the specimens I have seen are now quite unintelligible."

THE FOLLOWING RAGAS ORIGINATED FROM SHIVA AND SHAKTI (Girija).

	शंकराचीं मुखें	राग		Mouths of Shankara.	Ragas, and the months in which they should be sung.	
	सोमेश्वर मत			*Opinion of*	*Someshwar.*	
शंकर	सद्योजाता	* श्रीराग	Shankara..	Sadyojata ...	Shri Raga ...	Feby., March.
	वामदेवा	† वसंत		Wamadeva ...	Wasanta ...	April, May.
	अघोरा	‡ भैरव		Aghora ...	Bhairava ...	June, July.
	तत्पुरुषा	§ पंचम		Tathpoorusha ...	Pancham ...	Oct., November.
	ईशाना	|| मेघ		Eshanna ...	Megha ...	Aug., September.
गिरिजा	.....	¶ नटनारायण	Girija ...	.....	Natanarayan ...	Dec., January.

* शिशिर ऋतु ‡ ग्रीष्म ऋतु \|\| वर्षा ऋतु

† वसंत „ § शरद „ ¶ हेमंत „

LIST OF RAGAS AND RAGINIS ACCORDING TO THE OPINIONS HELD BY DIFFERENT AUTHORS.

पुरुष रागाः	पुरुष रागाणां भार्या रागिण्यः	Male Ragams.	Wives of Male Ragams called Ragini.
सोमेश्वर मत		*Opinion of*	*Someshwar.*
श्रीराग ...	मालवी	Shrirag ...	Malawi.
	त्रिवणी		Trivani.
	गौरी		Gowri.
	केदारी		Kaidari,
	मधु माधवी		Madhumadhavi.
	पाहडिका		Pahadika.
वसंत.....	देशी	Wasanta ...	Deshi.
	देवगिरी		Devagiri.
	वैराटी		Wairati.
	तोडिका		Todika.
	ललिता ...		Lalita.
	हिंदोली		Hindoli.
भैरव.....	भैरवी	Bhairava ...	Bhairavi.
	गुर्जरी		Goorjari.
	रेवा		Reva.
	गुणकरी		Goonkari.
	बंगाली		Bangali.
	बहुली		Bahooli.

पुरुष रागाः	पुरुष रागाणां भार्या रागिण्यः		Male Ragams.	Wives of Male Ragams called Ragini.
पंचम ...	बिभास	....	Panchama ..	Bibhasa.
	भुपाळी	....		Bhoopali.
	कर्णाटी	....		Karnati.
	वडहंसिका	....		Wadhounsika.
	मालश्री	...		Malashri.
	पटमंजरी	...		Patmanjari.
मेघ	मल्लारी	....	Megha	Mallari.
	सोरटी	....		Sorati.
	सावेरी	....		Savari.
	कौशिकी	....		Kowshiki.
	गांधारी	....		Gandhari.
	हर शृंगारा	.....		Harashringara.
नट नारायण.	कामोदी	....	Nata Narayan	Kamodi.
	कल्याणी	....		Kalyani.
	आभेरी	....		Abhari.
	नाटिका	....		Natika.
	सारंग	....		Sarang.
	नटहंबीर	....		Nathambir.
हनुमन् मत			*Opinion of*	*Hanuman.*
भैरव	मध्यमा	....	Bhairava ...	Madhyama.
	भैरवी	....		Bhairavi.
	बंगाली	....		Bangali.
	वराटिका	...		Waratika.
	सैंधवी	....		Saindhavi.

पुरुष रागाः	पुरुष रागाणां भार्या रागिण्यः		Male Ragams.	Wives of Male Ragams called Ragini.
कौशिक	तोडी	....	Kowshika...	Todi.
	शंभावती	....		Samabhavati.
	गौरी	....		Gowri.
	गुणक्री	....		Goonakri.
	ककुभा	....		Kakoobha.
हिंदोल	वेलावली	....	Hindol.....	Wailawali.
	रामकरी	....		Ramkari.
	देशाख्या	....		Deshakhya.
	पटमंजरी	....		Patamanjari.
	ललिता	....		Lalita.
दीपक ...	केदारी	....	Deepaka ...	Kadari.
	कानडी	....		Kanadi.
	देशी	....		Deshi.
	कामोदी	....		Kamodi.
	नाटिका	....		Natika.
श्रीराग...	वसंती	....	Shrirag.....	Wasanti.
	मालवी	....		Malavi.
	मालश्री	....		Malashri.
	धनाश्री	...		Dhanashri.
	असावरी	....		Asawari.
मेघ	मल्लारी	....	Megha	Mallari.
	देशकारी	....		Deshkari.
	भूपाली	....		Bhoopali.
	गुर्जरी	....		Goorjari.
	टंक	....		Tunk.

पुरुष रागाः	पुरुष रागाणां भार्या रागिण्यः	Male Ragams.	Wives of Male Ragams called Ragini.
	रागार्णव मत	*Opinion of*	*Ragarnawa.*
भैरव	बंगाली	Bhairava ...	Bangali.
	गुणकरी		Goonakari.
	मध्यमा		Madhyama.
	वसंतका		Wasantaka.
	धनाश्री		Dhanashri.
पंचमा ...	ललिता	Panchama ..	Lalita.
	गुर्ज्जरी ...		Goorjari.
	देशी		Deshi.
	वराटी		Warati.
	रामक्रिया		Ramakriya.
नाट	गांधार	Nata	Gandhara.
	सालग		Salag.
	केदार		Kedara.
	कर्नाट		Karnata.
	नट नारायण		Natanarayana.
मल्लार ...	मेघ	Mallara ...	Megha.
	मल्लारी		Mallari.
	मालकौशिक		Malakoshika.
	पटमंजरी		Patmanjari.
	असावरी		Asawari.

पुरुष रागाः	पुरुष रागाणां भार्या रागिण्यः		Male Ragams.	Wives of Male Ragams called Ragani.
गौड मालव ...	हिंदोल	....	Gowdmalva.	Hindol.
	त्रिवणा	....		Trivanā.
	गौरी	....		Govri.
	धारी	....		Dhari.
	वलहांसिका	....		Balahounsika.
देशाख्य	भुपाली	....	Deshakhya..	Bhupali.
	कुडाई	....		Koodai.
	कामोदी	....		Kamodi.
	नाटिका	....		Natika.
	वेलावली	....		Wailawali.
शार्ङ्गदेव मत			*Opinion of*	*Sharangadeva.*
भैरव	मधुमाध	....	Bhairava ...	Mathumatha.
	भैरवी	....		Bhairavi.
	बंगाली	....		Bangali.
	वरारी	....		Warari.
	सैंधवी	....		Sainthavi.
मालकौस	तोडी	....	Malkownsa.	Todi.
	खंभावती	....		Khamavati.
	गौडी	....		Gowdi.
	गुनकली	....		Goonkali
	ककुभ	....		Kakubha.

पुरुष रागा :	पुरुष रागाणां भार्या रागिण्य :		Male Ragams.	Wives of Male Ragams called Ragini.
	वेलावली	....		Wailawali.
	रामकली	....		Ramakali.
हिंडोल	पटमंजरी	....	Hindol.....	Patmanjari.
	देशाख	....		Deshakhya.
	ललित	....		Lalita.
	नटमल्लारी	....		Natmallari.
	कानडा	....		Kanada.
दीपक ...	केदारा	....	Deepaka ...	Kedara.
	देशी	....		Deshi.
	पहाडी	....		Pahadi.
	वसंत	....		Wasanta.
	मालवी	....		Malavi.
श्रीराग...	मालश्री	....	Shrirag.....	Malshri.
	धनाश्री	....		Dhanashri.
	असावरी	....		Asawari.
	मल्लारी	....		Mallari.
	देशकारी	....		Deshkari.
मेघ	भूपाली	....	Megha	Bhoopali.
	बहुरी	...		Bahoori.
	गुर्ज्जरी	....		Goorjari.
इंद्रप्रस्थ मत			*Opinion of*	*Indraprastha.*
	भैरवी	....		Bhairavi.
	रामकरी	....		Ramkari.
भैरव	तोडी	....	Bhairava ...	Todi.
	गुर्जरी	....		Goorjari.

पुरुष रागाः	पुरुष रागाणां भार्या रागिण्यः	Male Ragams.	Wives of Male Ragams called Ragini.
कौशिक	खंभावती	Kowshika...	Khamavati.
	बाघेस्वरी		Bageshwari.
	ककुभ		Kookoobha.
	परज		Paraj.
	शोभनी		Shobhana.
हिंडोल...	वसंती	Hindol	Wasanti.
	पंचमी		Panchami.
	वेलावली		Wailawali.
	विचारी		Wichari.
	ललित		Lalita.
दीपक ...	धनाश्री	Deepaka ...	Dhanashri.
	मुलतानी		Mooltani.
	नटी		Nati.
	जयतश्री		Jaiyathashri.
	भीमपलाशी		Bhimpalashi.
श्रीराग...	मालवी	Shrirag ...	Malawi.
	त्रिवेनी		Trivani.
	गौरी		Gowri.
	कर्पुरी		Karpoori.
	बिटकी		Bitaki.
मेघ	सोरटी	Megha	Sorati.
	सारंग		Sarang
	बहुर		Bahur.
	बडहंसी		Badahounsi.
	मधुमाधवी		Madhumadhavi.

LIST OF SOME OF THE RAGAS, RAGINIS, &c., IN WHICH NUMEROUS PIECES ARE COMPOSED & SUNG (AS KNOWN IN NORTHERN INDIA).

नावें	Names.
सैंधव	Saindhava.
धनाश्री	Dhanashri.
मेघमल्हार	Megha Malhar.
निलांबरी	Nilambari.
मालवश्री	Malavashri.
रक्तहंस	Raktahounce.
गौरी	Gowri
मल्लारी	Mallari.
पंचम	Pancham.
वसंत	Wasanta.
देशाख्य	Deshakhya.
देशकारी	Deshkari.
मुखारी	Mookhari.
भैरवी	Bhairavi.
भूपाली	Bhoopali.
प्रसभ	Prasabha.
कोलहास	Kolahasa.
भैरव	Bhairavi.
वसंत भैरव	Wasanta Bhairava.
मध्यमादी	Madhymadi.
बंगाली	Bangali.
नारायणी विभास	Narayani Bibhasa.
कानडी	Kanadi.

नावें	Names.
मेघनाद	Megha Nada.
तोडी	Todi.
छायातोडी	Chhaya Todi.
मार्गतोडी	Marga Todi.
घंटाराग	Ghanta Raga.
वराटिका	Waratika.
शुद्ध वराटी	Shudha Warati.
तोडी वराटी	Todi Warati.
राग वराटी	Raga Warati.
पुन्नाग वराटी	Punnaga Warati.
प्रताप वराटी	Pratapa Warati.
शोक वराटी	Shoka Warati.
कल्याण वराली	Kalyan Warali.
खंबावती	Khambawati.
आभिरी	Abhiri.
कल्याण	Kalyana.
रामकरी	Ramkari.
सारंग	Saranga.
मालव	Malawa.
गुणकरी	Goonakari.
ककुभ	Kookoobha.
शंकरा भरण	Shankara Bharana.
बलहंस	Bala Hounce.
वेलावली	Wailawali.
केदारी	Kedari.
काम्बोधी	Kambodi.

नावें	Names.
गोपि कांम्बोधी	Gopikambodi.
ललत	Lalata.
बहुला	Bahoola.
गुर्जरी	Goorjari.
कौमारी	Kowmari.
रेवा	Rewa.
गौळ	Gowla.
केदार गौळ	Kedar Gowla.
कर्नाट गौळ	Karnat Gowla.
सारंग गौळ	Saranga Gowla.
नारायण गौळ	Narayan Gowla.
मालव गौळ	Malava Gowla.
देशी	Deshi.
हिंदोल	Hindol.
मार्ग हिंदोल	Marga Hindol.
ढक्क	Dhakk.
नाट	Nat.
नट नारायण	Nat Narayan.
सालंग नाट	Salang Nat.
छाया नाट	Chhaya Nat.
कामोद नाट	Kamoda Nat.
आभिरी नाट	Abheri Nat.
कल्याण नाट	Kalyana Nat.
केदार नाट	Kedar Nat.
वैराटी नाट	Wairati Nat.
किंन्नर नाट	Kinner Nat.

नावें	Names.
हेम नाट	Hemnat.
खेम नाट	Khemnat.
असावरी	Asawari.
सावेरी	Sawari.
मोहन सावेरी	Mohan Sawari.
सालंग	Salang.
श्रीराग	Shrirag.
पहाडी	Pahadi.
बिहाग	Behaga.
पूर्वी	Poorwi.
पूर्वी सारंग	Poorwi Saranga.
पूर्वी धनाश्री	Poorwi Dhanashri.
सामत	Samat.
मंगल कोशक	Mangal Koshak.
नादनाम क्रिया	Nadanamakriya.
कुडरि	Koodari.
गौंड	Gownd.
देवगिरि	Devagiri.
देवगांधारी	Deva Gandhari.
त्रिवणी	Trivani.
कुरंग	Kooranga.
सौदामनी	Sowdamani.
वैजयंती	Waijayanti.
हंस	Hounce.
कोकिल	Kokil.
जयश्री	Jayashri.

नावें			Names.
सुरालय	....	....	Sooralaya.
अर्जुन	....	....	Arjun.
डोरावत	....	....	Dorawat.
कंकण	....	....	Kankan.
रत्नावली	....	...	Ratnawali.
कल्पतरु	....	....	Kalpa taroo.
सोरटी	....	....	Sorati.
मारु	....	....	Maroo.
बहूरी	....	....	Bahoori.
कुमुद	....	....	Koomuda.
चक्रधर	....	....	Chakradhar.
सिंहरव	....	....	Sinva Rawa.
मंजु घोषा	....	....	Manju Ghosha.
शिव वल्लभा	....	....	Shiva Wallabha.
मनोहरा	....	....	Manohara.
आनंद भैरवी	....	....	Anand Bhairavi.
सिंध भैरवी	....	....	Sindha Bhairavi.
शंकरानंद	....	....	Shankarananda.
मानवी	....	....	Manavi.
राजधानि	....	....	Rajadhani.
शर्वरी	....	....	Sharvari.
मीयाचा मल्हार	....	....	Miya's Malhar.
धुडीया मल्हार	....	....	Dhoodia Malhar.
पावस मल्हार	....	....	Pawas Malhar.
सोरट मल्हार	....	..	Sorata Malhar
गौड मल्हार	....	....	Gowda Malhar

नावें	Names.
रामदासी मल्हार	Ramdasi Malhar.
यमन कल्याण	Yaman Kalyan.
हमीर कल्याण	Hamir Kalyan.
पुरया कल्याण	Poorya Kalyan.
चंची कल्याण	Chanchi Kalyan.
जयत कल्याण	Jayata Kalyan.
मोहन कल्याण	Mohan Kalyan.
भूप	Bhoop.
हेमखेम	Hem Khem.
मियाची श्री	Miya's Shri.
ललता श्री	Lalata Shri.
कला श्री	Kala Shri.
जयत श्री	Jayata Shri.
हिजेज	Hijeja.
गारा	Gara.
झिंझोटी	Jhinzoti.
तिलंग	Tilang.
बरुवा	Baroowa.
जंगला	Jangla.
काफी	Kafi.
पिलू	Piloo.
संक्रा	Sankra.
बिलावल	Bilawal.
यमनी बिलावल	Yamni Bilawal.
शुकला बिलावल	Shukla Bilawal.
कौशिक	Kowshika.

नावें	Names.
कानडा	Kanada.
आडाणा	Adana.
शाहाणा	Shahana.
नायकी कानडा	Nayaki Kanada.
गारा कानडा	Gara Kanada.
हुसेनी कानडा	Husani Kanada.
बागेसरी कानडा	Bagesri Kanada.
मियाचा कानडा	Miya's Kanada.
सुहा	Sooha.
सुगरइ	Soogarai.
लछमी तोडी	Lachmi Todi.
लाचारी तोडी	Lachari Todi.
देशी तोडी	Deshi Todi.
बिलासखानी तोडी....	Bilaskhani Todi.
मियाची तोडी	Miya's Todi.
मियाची असावरी	Miya's Asawari.
वृंदावनी सारंग	Wrandawani Saranga.
लुभ	Loobha.
लंकादहन सारंग	Lanka Dahan Saranga.
जलधर केदार	Jaladhar Kedar.
मलोवा केदार	Malowa Kedar.
सौराष्ट्र	Sowrashtra.
टक	Tuck.
खट	Khat.
जिवनपुरी	Jivanpoori.
जिलप	Jilpa.

नावें	Names.
गांधार	Gandhar.
राम साक	Ramsak.
लछा साक	Lachasak.
भव साक	Bhavasak.
चंद्र कौंस	Chandrakownce.
परज	Paraj.
मुलतानि	Mooltani.
ललता गौरी	Lalata Gowri.
मारवा	Marwa.
भीमपलासी	Bhim Palashi.
आरभी	Arbhi.
कल मंजरी	Kala Manjari.
सोहनी	Sohani.
गुनकली	Goonkali.
ब्याहागडा	Bahagda.
कालंगडा	Kalangda.
ककुभ बिलावल	Kookoobha Bilaval.
अलैया बिलावल	Alaya Bilawal.
सिंदुबीर	Sindubir.
शुद्ध कल्याण	Shudha Kalyan.
गौड सारंग	Gowd Sarang.
भैरवी तोडी	Bhairavi Todi.
धवला श्री	Dhavalashri.
बिभारी तोडी	Bibhari Todi.
राम गंधार	Ram Gandhar.
श्याम कल्याण	Sham Kalyan.

नावें	Names.
बसंत बहार	Wasanta Bahar.
कानडयाचा बहार....	Kanadyas's Bahar.
बागेश्री बहार	Bageshri Bahar.
भैरव बहार	Bhairva's Bahar.
मालकंस	Malkownce.

A LIST OF RAGAS, RAGINIS, &c., AS PRACTISED IN SOUTHERN INDIA.

नामानि.	Names.
अठाणा	Aṭhana.
अमृततरंगिणी	Amritatarangini.
अमृतपंचम	Amritapanchama.
अमृतवर्षिणी	Amritavarshini.
अमृतवाहिनी	Amritavahini.
असावेरी	Asāvari.
आदिपंचम	Adipanchama.
आंधाळी	Āndhāli.
आनंदभैरवी.	Anandabhiravī.
आभीरु	Ābhīru.
आभेरी	Ābharī.
आरभी	Ārabhī.
आर्द्रदेशिक	Ārdradeśika.
आहिरी	Ahirī.
आहिरीनाट	Ahirīnāta.
इंदुगिर्वाणी	Indugīrvānī.
इंदुघंटारव	Indughaṇṭārava.
इंदुधन्यासी	Indudhanyāsi.
इंदुधवळी	Indudhavali.
इंदुभोगी	Indubhogī.
इंदुमती	Indumatī.
इंदुशीतळ	Induśītala.
इंदुसारंगनाट	Indusāranganāṭa.
ईशगिरि	Īśagiri.

नामानि.	Names.
ईशगौळा	Īshagowḷa.
ईशमनाहरी	Īshamanāhari.
कनकगिरि	Kanakagiri.
कनकभवानी	Kanakabhavānī.
कनकज्योष्मती	Kanakajyoshmatī.
कनकनिर्मद	Kanakanirmada.
कनकगीर्वाणी	Kanakageervanī.
कनकनानामणी	Kanakanānāmanī.
कनकसिंहारव	Kanakasinhārava.
कनककुसुमावळी	Kanakakusumāvalī.
कनकरसाळी	Kanakarasālī.
कनकश्रींकटी	Kanakashrīnkaṭī.
कनकभुषावळी	Kanakabhūshāvalī.
कनकदीपरं	Kanakadīparam.
कनकवसंत	Kanakavasanta.
कनकांबरी	Kanakāmbarī.
कनकांगी	Kanakāngī.
कन्नडसौराष्ट्र	Kannaḍasourāshṭra.
कन्नडबंगाळा	Kannaḍabangāḷa.
कन्नडसाळवी	Kannaḍasaḷavī.
कन्नडगौळा	Kannaḍagouḷa.
कन्नडपंचम	Kannaḍapanchama.
कन्नडा	Kannaḍā.
कन्नडदर्बार	Kannaḍadurbāra.
कन्नडदीपरं	Kannaḍadīparam.
कन्नडवेळावळी	Kannaḍavēḷavaḷī.

नामानि.	Names.
कन्नडभोगी	Kannaḍabhōgī.
कन्नडकुरंजी	Kannadakuranjī.
कन्नडमारून	Kannaḍamāruna.
कर्नाटकसुरटी	Karnāṭakasuratī.
कर्नाटकआंढाळी	Karnāṭakaaṇḍhālī.
कर्नाटकदेवगांधारी.	Karnātakadevagāndhārī.
कर्नाटकतरंगिणी	Karnāṭakatharangini.
कलहारू	Kalahārū.
कल्होळसोवरी	Kalhōlasōvarī.
कल्होळबंगाळा	Kalhōlabungala.
कलहंस	Kalahamsa.
कलवसंत	Kalavasanta.
कलाभरण	Kalābharana.
कलगडा	Kalagaḍā.
कल्हेाळ	Kalhōla.
कल्याणवसंत	Kallyanavasanta.
कमलातरंगिणी	Kamalātarangini.
कमलामनोहरी	Kamalāmanōharī.
कमलाभरण	Kamalābharana.
करहरप्रिया	Karaharapriyā.
करूणाकरी	Karuṇākarī.
कळास्वरूपी	Kalāswarūpī.
कळानिधि	Kalānidhi.
कळावती	Kalavatī.
कल्याणकेासरी	Kalliāṇkōsarī.
कमलनारायणी	Kamalnārāyaṇī.

नामानि.	Names.
कामवर्धिनी	Kamavardhinī.
काफी	Kāphī.
काफीनारायणी	Kāphīnārāyanī.
कांबोदी	Kāmbōdī.
कालकंठी	Kālakanthī.
कालिंदी	Kālindī.
कामरूपिणी	Kamarūpinī.
कामोदगराग	Kāmōdagarāga.
काननप्रिया	Kānanapriyā.
कांतामणी	Kāntāmanī.
कालनिर्णिक	Kalanirnika.
किरणी	Kiranī.
किरणावळी	Kiranāvalī.
कीर्तिप्रिय	Kīrtipriya.
कीरवाणी	Kīravānī.
कीर्तिविजय	Kīrtivijaya.
कुंतळ	Kuntala.
कुंतळकांबोदी	Kuntalakāmbōdī.
कुंतळवराळी	Kuntalavarālī.
कुंतळभोगी	Kuntalabhōgī.
कुंतळस्वरावळी	Kuntalaswarāvalī.
कुमुदप्रिया	Kumudapriyā.
कुमुदांभरण	Kumudābharana.
कुरंजी	Kuranjī.
कुलभूषणी	Kulabhūshanī.
कुलपवित्र	Kulapavitra.

नामानि.	Names.
कुवलयानंदी	Kuvalayānandī.
कुसुमांगी	Kusumāngī.
कुसुमप्रिया	Kusumapriyā.
कुसुमकल्होळ	Kusumakulola.
कुसुमचंद्रिका	Kusumachandrikā.
कुसुमभ्रमरी	Kusumabhramari.
कुसुमावळी	Kusumāvali.
कुसुमवल्ली	Kusumavallī.
कुंतळधन्यासी	Kuntaladhanyasī.
कुंतळदीपरं	Kuntaladiparam.
कुंतळरंजनी	Kuntalaranjanī.
कुंतलराग	Kuntalarāga.
कुंतळश्रींकटी	Kuntalaśrinkaṭi.
कुंतलकुसुमावळी	Kuntalakusumāvlī.
कुसुमज्योष्मती	Kusumajosmathi.
केतकप्रिय	Kētakapriya.
केदार	Kēdāra.
केदारगौळा	Kēdaragoula.
कैकशी	Kikasī.
कोकिलप्रिय	Kōkilapriya.
कोकिलारवं	Kōkilāravam.
कोकिलदीपरं	Kōkiladīparam.
कोकिलप्रताप	Kōkilapratāpa.
कोकिलध्वनी	Kōkiladhvani.
कोकिलभाषणी	Kōkilabhāshinī.
कोकिलगंधर्व	Kokilagandharva.

नामानि.	Names.
कोमली	Kōmalī.
कोलाहल	Kōlāhalā.
कोसल	Kōsala.
कौस्तुभमणि	Koustubhamaṇi.
कौमारी	Koumārī.
कंकणालंकारी	Kankaṇālankarī.
खड्गप्रिया	Khadgapriyā.
खिळावळी	Khilāvaḷī.
गगनभूषणी	Gaganabhūshaṇī.
गगनमोहिनी	Gaganamōhinī.
गगनरजनी	Gaganarajinī.
गमकप्रिया	Gamakapriyā.
गमनप्रिया	Gamanapriyā.
गरुडध्वनि	Garuḍadhvani.
गवांबादिनी	Gavāmbadinī.
गांगेयभूषणी	Gāngāyabhūshaṇī.
गानवारिधि	Gānavāridhi.
गानमूर्ति	Gānamoorti.
गायकप्रिय	Gāyakapriya.
गीतप्रिया	Gītapriyā.
गीतमूर्ति	Gītamoorti.
गीर्वाणी	Gīrvaṇī.
गीतनटनी	Gītanaṭani.
गुजरी	Gujarī.
गुंडप्रिय	Guṇḍapriya.
गुरुप्रिये	Gurupriya.

नामानि.	Names.
गुहप्रिये	Guhapriya.
गोत्रारी	Gotrari.
गोपती	Gopati.
गोपिकावसंत	Gopikavasanta.
गौरीगांधारी	Gowrigandari.
गौरिबंगाळा	Gowribungala.
गौरी	Gowri.
गौरीमनोहरी	Gowrimanohari.
गौरीनिषाद	Gowrinishada.
गौळा	Gowla.
गौळपंतु	Gowlapantu.
गौळचंद्रिका	Gowlachandrika.
गौळमाळवी	Gowlamālavi.
गंगातरंगिणी	Gungataringini.
गंभीरिणी	Gambhīrini.
गंधर्वकन्नडा	Gandarvaknnaḍa.
गंधर्व	Gandharwa.
घननायकी	Ghananayaki.
घोषिणी	Ghoshini.
घंटारव	Ghaṇṭārava.
चक्रवाक	Chackravāka.
चतुरंगिणी	Chaturangiṇī.
चलनाट	Chalanaṭa.
चामुंडी	Chāmuaḍī.
चारुकेशी	Chārukaśī.
चिंतामणी	Chintamaṇī.

नामानि.	Names.
चिन्मयी	Chinmayī.
चिदानंदी	Chidānandī.
चुर्णिकाविनोदिन	Chūrnikavinodin.
चंद्रकिरणी	Chandrakiranī.
चंद्रिकागौळ	Chandrikagowla.
चंद्रज्योती	Chandrajyōti.
छत्रधरी	Chatradhari.
छायागौरी	Chayagowri.
छायातरंगिणी	Chāyātaranginī.
छायानारायणी	Chāyānarayanī.
छायासिंधु	Chāyāsindhu.
छायामाळवी	Chāyāmālavi.
छायासैंधवी	Chāyāsaindhavi.
जगन्मोहिनी	Jaganmohini.
जटाधरी	Jaṭadhari.
जनरंजिनी	Janaranjani.
जयतश्री	Jayatasri.
जयसोवरी	Jayasāvari.
जयनारायणी	Jayanārāyanī.
जयाभरणी	Jayabharani.
जलजवासिनी	Jalajavasinī.
जलार्णवी	Jalarnavī.
जंगला	Jungala.
जीवरंजनी	Jeevarunjani.
जीवंतीनी	Jeevantini.
जुलापु	Julapu.

नामानि.	Names.
जोतीस्वरूपी	Jōtiswarūpī.
जोष्मती	Jōhsmatī.
जंग्लभैरवी	Junglabhairavi.
झल्लवराळी .. .	Jhallavarali.
झिंजाटी	Jhinjati.
झंकारध्वनी	Jhankāradhvani.
झंकारभ्रमरि	Jhankārabhramari.
झंकारी	Jhankārī.
टककाराग	Takakārāga.
तनुकिर्ति	Thanukeerti.
तपस्वी	Thapaswi.
तपोल्हासिनी	Thapōlhasinī.
तानरूपी .. .	Thānarūpī.
तानरंजनी	Thānaranjanī.
त्रिमुर्ती	Thrimoorti.
त्रियंबकप्रिय	Thriyambakapriya.
तीप्रवाहिनी	Thīpravahini.
तोडी	Thodī.
दर्बंद	Darbada.
द्वज्यावंती	Dvajjavanti.
दिनकरकांती	Dinakarakanti.
दिव्यमणी	Divyamani.
दिव्यपंचम	Divyapanchama.
दिव्यगांधारी	Divyagāndhāri.
दिव्यतरंगिणी	Divyatharangini.
दीपर	Deepara.

नामानि.	Names.
दुंधुभीप्रिय	Dundhubhipriya.
देश्यनारायणी	Desyanarayanī.
देश्यसुरटी	Desyasurati.
देशआढाळी	Deśaādhāli.
देश्यरेगुप्ती	Desyaraigupti.
देश्यगौळा	Desyagowla.
देश्यमुखारी	Desyamukhāri.
देशव्यागडा	Desyaviyagada.
देश्यमारूव	Desyamaruva.
देश्यनाटकुरंजी	Desyanātakurunji.
देश्यगानवार्धी	Desyagānavardhī.
देशावळी	Desāvalī.
देशाक्षी	Desākshī.
देशीकगौरी	Desikagowrī.
देशीकबंगाळा	Desikabungālā.
देशीकरूद्रा	Desikarudrā.
देवमुखारी	Devamukhāri.
देवक्रिये	Devakriya.
देवरंजनी	Devarānjanī.
देवमनोहरी	Devamanōharī.
देवगांधारी	Devagāndhāri.
देवगिरी	Devagiri.
देवमाळवी	Devamālavī.
देवकुसुमावळी	Devakusumāvalī.
देवगीर्वाणी	Devageervāṇī.
देवाभरणा	Devābharaṇā.

नामानि.	Names.
देवामृतवाहिनी	Devamrutavahini.
देवचिंतामणी	Devachintamani.
द्वैतानंदी	Dvaitanandi,
द्वैतपरिपुर्णी	Dvaitaparipoorni.
दोषरहितस्वरूपी	Dosharahitaswarupi.
दौत पंचम	Dowthpanchma.
धनपालिनी	Dhanapalini.
धन्यासी	Dhanayasi.
धर्मवती	Dharmavati.
धर्माणी	Dharmani.
धवळहंसी	Dhavalahaunsi.
धवळांगी	Dhavalungi.
धवळांबरी	Dhavalaunbari.
धवळसरसीरूहं	Dhavalasarasiruham.
धातप्रीये	Dhatapriya.
धातमनोहरी	Dhatamanohari.
धातुवर्धिनी	Dhatuvardhini.
धीराकारी	Dhriakari.
धीरकुंतळी	Dhirakunthali.
धरिशंकराभरण	Dhirasankarabharana.
धीरस्वरूपी	Dhiraswarupi.
धीरसोवरी	Dhirasovari.
धुर्वांगी	Dhurvangi.
धंनुक	Dhanuka.
धैर्यमुखी	Dhairyamukhi.
धौम्य राग	Dhawmmiyaraga.

नामानि.	Names.
नगभरणी	Nagabharani.
नगानंदिनी	Naganandini.
नघप्रकासिनी	Naghaprakasini.
नटनदीपर	Natanadipara.
नटनवेाकतळी	Natanavalavali.
नटनप्रिये	Natanapriya.
नटनारायणी	Natanarayani.
नटभैरवी	Natabhairavi.
नटाभरण	Natabharana.
नभोमणी	Nabhomani.
नयनभाषिणी	Nayanabhashini.
नयनरंजनी	Nayanaranjani.
नवरत्नभुषणी	Navaratnabhushani.
नवरसगांधारी .. .	Navarasungadhari.
नवरचंद्रिका	Navarachandrika.
नवरसआंढाळी	Navarasaandhala.
नवरसबंगाळा	Nrvarasabungala.
नवरसकुंतळी	Navarasakunthali.
नवनीत	Navanitha.
नवरोजु	Navaroju.
नवरकन्नडा	Navarakannada.
नवरसकळानिधी	Navarsakalanidhi.
नवनीतपंचम	Navanithapanchama.
नरवसचंद्रीका	Navaraschendrika.
नळिनकांती	Nalinakanthi.
नळिनसुखी	Nalinasukhi.

नामानि.	Names.
नळिहंसी	Nalihaunsi.
नळिनभ्रमरी	Nalinabhramari.
नळीनकुसुमावळी	Nalinakusumavali.
नागवराळी	Nagavarali.
नागसामंत	Nagasamantha.
नागचुडामणी	Nagachudamani.
नागतरंगिणी	Nagatharungini.
नागगांधारी	Nagagandari.
नागदीपर	Nagadeepara.
नागदीपक	Nagadeepaka.
नागरी	Nagari.
नागभुपाळ	Nagabhupaula.
नागपंचम	Nagapanchama.
नागस्वरावळी	Nagaswaravali.
नागध्वनी	Nagadhvani.
नागभुषिणी	Nagabhushani.
नागभाषिणी	Nagabhashini.
नागगंधर्व	Nagagandharv.
नागहिंदोळ	Nagahindola.
नागनीलाबरी	Naganeelabari.
नागदीपरं	Nagadiparam.
नागघटाण	Nagaghatana.
नागभोगी	Nagabhogi.
नागवेळावळी	Nagavailavali.
नाटराग	Nataraga.
नाटकप्रिय	Natakapriya.

नामानि.	Names.
नाटकुरंजी	Natakurunji.
नादनामक्रिये	Nadanamathriya.
नादमुर्ति	Nadamuthi.
नादविनोदिनी	Nadavinodini.
नादस्वरूपी	Nadaswarupi.
नादप्रिये	Nadapriya.
नादभ्रमरी	Nadabhramari.
नायकी	Nayaki.
नारायणी	Narayani.
नारायणगौळ	Narayanagowla.
नारायणोदशाक्षी	Narayanodesakshi.
नागसरसिरुहं	Nagasarasiruham.
नागगीर्वाणी	Nagageervani.
नागप्रभावळी	Nagaprabhavali.
नागवाहिनी	Nagvahani.
नागकुंतळी	Nagakunthali.
नागगिरी	Nagagiri.
नागमणी	Nagamani.
नामनारायणी	Namanarayani.
नादब्रह्म	Nadabramha.
नासिकभुषिणी	Nasikabhoosini.
निगमसंचरी	Nigamasunchari.
निटिलप्रकासी	Nitilaprakasi.
निरंजनी	Nirunjani.
निर्मलांगी	Nirmalangi.
निर्मद	Nirmada.

नामानि.	Names.
निशादराग	Nishadaraga.
नीतिकुंतळी	Nittikunttali.
नीतिमती	Nittimatti.
नीलवेणी	Nilaveni.
नीलांबरी	Neelambari.
नूतनचंद्रिका	Nutundchendrika.
नैमप्रिय	Naimapriya.
पद्मराग	Padmaraga.
पद्ममुखी	Padmamukhi.
पद्मभावनी	Padmabhavani.
परिमळानंदी	Parimalanandi.
पाडिराग	Padiraga.
पावनी	Pavani.
पीतांबरी	Peethambari.
पुन्नागवराळी	Punnagavarali.
पुत्रारी	Putrari.
पुर्णपंचम	Purnapanchama.
पुर्णगांधारी	Purnagandhari.
पुर्णललित	Purnalalita.
पुर्णषडज	Purnashadja.
पुर्णकळानिधी	Purnakalanidhi.
पुर्णनिषाध	Purnanishādh.
पुर्वकल्याणी	Purvakulliani.
पुर्वगौळा	Purvagaula.
पुर्वसिंधु	Purvasindhu.
पेनद्दीती	Pēnadvīti.

नामानि.	Names.
प्रतापवसंत	Prātapavasanta.
प्रतापचिंतामणी	Pratāpachintāmani.
प्रतापनाट	Pratapanāta.
प्रतापकोकिल	Pratāpakokila.
प्रतापहंस	Pratāpahamsa.
प्रणवाकारी	Pranavakarī.
प्रभावळी	Prabhavali.
प्रभातरंगिणी	Prabhatarangini.
पंचमराग	Panchamarāga.
फरजु	Pharaju.
फलमंजरि	Phalamanjari.
फलदायकी	Phaladayaki.
बकुळाभरण	Bakulābharana.
बलहंस	Balahamsā.
बालघोषिणी	Balaghoshinī.
ब्यागडा	Byāgadā.
ब्याहाग	Byāhaga.
बिंदुमालिनी	Bindumalinī.
बिलहरी	Bilaharī.
बोळीराग	Boliraga.
बृंदावनकन्नडा	Brindavanakannadā.
बृंदावनसारंग	Brindāvanasaranga.
बंगाळा	Bangala.
भगवत्प्रिये	Bhagavatpriyā.
भवानी	Bhavānī.
भ्रमरनारायणी	Bhramaranārāyani.

नामानि.	Names.
भ्रमरकोकिल	Bhramarakokilā.
भ्रमरहंसी	Bhramarahamsī.
भ्रमरपुत्री	Bhramaraputrī.
भानुमूर्ती	Bhanumūrtī.
भानुगौळ	Bhānugaulā.
भानुदीपक	Bhānudeepaka.
भानुप्रताप	Bhānupratāpa.
भानुक्रिये	Bhānukriyā.
भानुदीषर	Bhānudeeshara.
भानुमंजरी	Bhanumanjarī.
भाषिणी	Bhashinī.
भिकरघोषिणी	Bhikaradyoshinī.
भिन्नपंचम	Bhinnapunchama.
भिन्नगांधारी	Bhinnagandharī.
भिन्ननिषाद	Bhinnanishāda.
भुजंगचिंतामणी	Bhujangachintamani.
भुवनमोहिनी	Bhuvanamohinī.
भुपाळ	Bhūpāla.
भुपावळी	Bhupavalī.
भैरवी	Bhîravī.
भोगवराळी	Bhōgavarālī.
भोगधन्यासी	Bhōgadhanyāsī.
भोगसावेरी	Bhōgasavarī.
भोगरसाळी	Bhōgarasalī.
भोगवसंत	Bhōgavasanta.
भोगी	Bhōgī.

नामानि.	Names.
भोगीश्वरी	Bhōgīswarī.
मणीरंगु	Manirungu.
मनसिजप्रिय	Manasijapriya.
मलनहरी	Malanaharī.
मधुकरी	Madhukarī.
मत्तकोकिल	Mattakokila.
मार्गदेशी	Mārgadēsī.
मार्गहिंदोळ	Mārgahindōla.
माधवी	Mādhavī.
मांजी	Mānjī.
मान्नवती	Mānnvatī.
मानाभरणी	Mānābharanī.
मायामाळवगौळ	Māyāmālavagaula.
माररंजनी	Māraranjanī.
मारूवचंद्रिका	Marūvachundrikā.
मारूवकन्नडा	Marūvacannadā.
मारूव	Mārūva.
माहुरी	Māhurī.
माळवी	Malavī.
माळवश्री	Malavasrī.
माधवमनोहरी	Mādhavamanoharī.
मारनारायणी	Māranārāyanī.
माधुर्यराग	Mādhuryarāga.
मित्रकिरणी	Mitrakiranī.
मित्ररंजनी	Mitraranjanī.
मुक्तांबरी	Muktāmbarī.

नामानि.	Names.
मुखारी	Mukhārī.
मेघरंजनी	Mēgharanjanī.
मेचकन्नडा	Mēchakannadā.
मेचबंगाळा	Mēchabangāla.
मेचनीलांबरी	Mēchanīlāmbarī.
मेचबोळी	Mēchabōlī.
मेचकांगी	Mechakangī.
मैत्राभाविनी	Mitrabhāvinī.
मोहन	Mōhana.
मोहनमल्हार	Mōhannamalhar.
मंगळभूषिणी	Mangalabhushinī.
मंजरी	Manjarī.
मंजुळ	Manjula.
मंगळकटी	Mangalakatī.
मंदहासिनी	Mandahasinī.
यदुकुलकांबोडी	Yadulakāmbōdī.
यमुनाकल्याणी	Yamunākalyānī.
यागप्रिये	Yāgapriyē.
रामकुसुमावळी	Rāmakusumāvali.
रामगिरी	Rāmagirī.
रीकारी	Rīnkarī.
रीतिगौळा	Ritīgaulā.
रिषभांगी	Rishabhāngī.
रूपावती	Rūpāvatī.
रेखावती	Rēkhāvatī.
रेगुप्ती	Rēguptī.

नामानि.	Names.
रौप्यनगर	Roupyanagara.
रंम्यपंचम	Ramyapanchama.
लतांगी	Latangī.
ललिततोडी	Lalitatodī.
ललितकोंसल	Lalitakōsala.
ललितगंधर्व	Lalitagandharva.
ललितगौरी	Lalitagaurī.
ललितदीपरं	Lalitadeeparam.
ललितमनोहरी	Lalitamanōharī.
ललितश्रीकंटी	Lalitasrikanthī.
लीलारंजनी	Lilaranjanī.
लोकदिपरं	Lokadīparam.
वज्रकांती	Vajrakanti.
वसंत	Vasanta.
वसंतभुपाळ	Vasantabhūpāla.
वसंतभैरवी	Vasantabhīravī.
वसंतप्रिये	Vasantapriyē.
वाग्धीस्वरी	Vagdhīṣvarī.
विजयभीरू	Vijayabhīru.
विजयसरस्वती	Vijayasaraswatī
विजयसामंत	Vijayasamanta.
विजयदीपक	Vijayadīpaka.
विजयाभरणी	Vijayābharanī.
विलंविणी	Vilamviṇī.
वीरविक्रम	Vīravikrama.
वेगवाहिनी	Vēgavahinī

नामानि.	Names.
वेळावळी	Vēlāvali
वेदघोषप्रिय	Vēdaghōshapriya.
शरदिंदुमुखारि	Saradindumukhārī.
शांतस्वरूपी	Santasvarūpī
शामनीलांबरी	Samanīlambarī.
शामल	Samala.
शाहना	Sahana.
शृंगारिणी	Sringarinī.
श्रीमणी	Srimanī.
श्रीराग	Srīrāga.
श्रीरंजिनि	Srīranjinī.
शुद्धसामंत	Suddhasāmanta.
शुद्धमंजरी	Suddhamanjarī.
शुद्धमलहरी	Sudhamalharī.
शुद्धकन्नडा	Sudhakannadā.
श्रेतांबरी	Srētambarī.
शोकवराळी	Sōkavarālī.
शंकरी	Sankarī.
षड्विधमार्गिणी	Shadvidhamargānī.
षण्मुखप्रिये	Shanmukhapriyē.
सज्जनानंदी	Sajjananandī.
सत्यवती	Satyavatī.
सत्यभुषणी	Satyabhushanī.
सरस्वति	Sarasvatī.
सरसांगी	Sarasāngī.
सर्वांगी	Sarvāngī.

नामानि.	Names.
सामराग	Sāmarāga.
सामंतजंग्ला	Samantājāngla.
सारंग .. .	Sāranga.
सारगमारूव	Sāragamāruva.
सावेरी	Sāvērī.
साळवी	Sālavī.
सिंधुगौरी	Sindhugaurī.
सिंधुभैरवी	Sindhubhīravī.
सिंधुकन्नडा	Sindhukannadā.
सिंधुनाट	Sindhunata.
सिंधुमारूव	Sindhumāruva.
सिव्हारव	Sivhārava.
सीमंत	Sīmanta.
सुखप्रिय	Sukhapriya.
सुखकरी	Sukhakarī.
सुदाकांबोदी	Sudākambōdī.
सुभाषिणी	Subhāshinī.
सेनाग्रणी	Sēnāgranī.
सेनामनोहरी	Sēnāmanōharī.
सैधरी	Sidhavī.
सोमगिरी	Sōmagīri.
सोमक्रिये	Somakriyē.
सोममंजरी	Somamanjarī.
सौंदर्यी	Soundaryī.
हरिप्रिय	Harīpriya.
हनुमंतोडी	Hanumantodī.

नामानि.	Names.
हरिकांबोधी	Harikāmbōdī.
हिंदोळ	Hindōla.
हिंदोळदर्बार	Hindōladurbār.
हिंदोळसारंग	Hindōlasāranga.
हुसेनी	Husâni.
हंसभुपाळ	Hamsabhūpala.
हंसध्वनी	Hamsadhvani.
हंसभोगी	Hamsabhōjī.
हंसनीलांबरी	Hamsanilambarī.
हंसवेळावळी	Hamsavēlāvalī.
हंसदीपरं	Hamsadiparam.
हंसानंदी	Hamsānandī.
हंसगीर्वाणी	Hamsgīrvānī.
हंसनाद	Hamsanāda.
हंसकोकिल	Hamsakōkila.
हंसगिरी	Hamsagiri.

NAMES OF VARIOUS TALAMS OR TIME USED IN HINDU MUSIC.

ताल.		Talams.	
ऋषी	ताल....	Rishi	Tala.
रुद्र	,, ...	Rudra	,,
वसु	,, ...	Wasu	,,
अष्टविनायक	,, ...	Ashtavinayek	,,
डारवट	,, ...	Darwat	,,
योग	,, ...	Yoga	,,
मत्त	,, ...	Mutt	,,
हनुमान	,, ...	Hanuman	,,
रंग	,, ...	Ranga	,,
विष्णु	,, ...	Vishnu	,,
पिपीलिका	,, ...	Pippilika	,,
गोपुछ	,, ...	Gopuchha	,,
निःशंक	,, ...	Nishanka	,,
दर्पण	,, ...	Darpana	,,
सिंव्हविक्रम	,, ...	Sinva Vikram	,,
रति	,, ...	Rati	,,
सिंव्ह	,, ...	Simha	,,
कदंर्प	,, ...	Kandarpa	,,
श्रीरंग	,, ...	Shrirang	,,
लघुचर्चरी	,, ...	Laghucharchari	,,
चर्चरी	,, ...	Charchari	,,
गजलील	,, ...	Gajaleel	,,
हंस	,, ...	Hounce	,,
हंसलील	,, ...	Hounceleel	,,

ताल.		Talams.	
त्रिभित्र	ताल....	Tribhitra	Tala.
चुडामणी	,, ...	Chudamani	,,
रंगप्रदीपक	,, ...	Rangapradeepak	,,
राज	,, ...	Raja	,,
त्र्यस्रवर्ण	,, ...	Tryasrawarna	,,
मिश्रवर्ण	,, ...	Mishrawarna	,,
सिंव्हविक्रीडीत	,, ...	Sinvavikridit	,,
जय	,, ...	Jaya	,,
वनमाली	,, ...	Wanmalee	,,
हंसनाद	,, ...	Hounsenada	,,
सिंव्हनाद	,, ...	Sinvanada	,,
कुडुक्क	,, ...	Koodukka	,,
शरभलील	,, ...	Sharbhaleel	,,
त्रिभंगी	,, ...	Tribhangi	,,
राजविध्याधर	,, ...	Rajavidiadhar	,,
विजयानंन्द	,, ...	Vijayananda	,,
क्रीडा	,, ...	Krida	,,
कीर्ति	,, ...	Keerti	,,
विजय	,, ...	Vijaya	,,
विंदुमाली	,, ...	Bindumalee	,,
दीपक	,, ...	Deepaka	,,
पूर्ण कंकाल	,, ...	Poornakankal	,,
खंड कंकाळ	,, ...	Khandakankal	,,
वसंत	,, ...	Wasanta	,,
प्रतापशेखर	,, ...	Pratapashekhar	,,
गजशचः	,, ...	Gajashacha	,,

ताल.	Talams.
चतुर्मुख ताल....	Chaturmukha Tala.
मदन „	Madana „
पार्वती लोचन „	Parvati Lochan „
लीला „	Leela „
राज नारायण „	Raj Narayan „
लक्ष्मी „	Lakshmi „
श्रीनंदन „	Shrinandan „
अंतरक्रीडा „	Anterkrida „
चंड „	Chanda „
स्कंद „	Skanda „
गौरी „	Gowri „
राजमार्तंड „	Rajamartanda „
मुकुंद „	Mookunda „
चद्रकला „	Chandrakala „
चंचुपुट „	Chanchuput „
चाचपुट „	Chachput „
षटपित „	Shatpit „
संपकेषात „	Sampakeshat „
उद्घाटित „	Udghatita „
* ध्रुव (चौताल)„	*Dhruva (chowtal) „
† मंठ (सुरफाक्ता)„....	†Manta (Surfakta) „
‡ प्रतिमंठ „	‡Pratimanta „

ताल.	Talams.
* ध्रुव तालस्य प्रकाराः १६	*Dhruva Tala. 16 kinds.
† मंठ „ „ ६	† Manta „ 6 „
‡ प्रतिमंठ „ „ ४	‡ Pratimanta „ 4 „

ताल.		Talams.	
§निःसारक	ताल....	§Nishahaka	Tala.
आदि	,, ...	Adi	,,
‖ रास	,, ...	‖Ras	,,
¶एक	,, ...	¶Aika	,,
जयंत	,, ...	Jayanta	,,
शेखर	,, ...	Shekhara	,,
कुतल	,, ...	Kootal	,,
कमल	,, ...	Kamal	,,
नदन	,, ...	Nadana	,,
चंद्रशेखर	,, ...	Chandrashekhara	,,
काम	,, ...	Kama	,,
जयमंगल	,, ...	Jayamangal	,,
तिलक	,, ...	Tilaka	,,
ललित	,, ...	Lalita	,,
हंसक	,, ...	Hounsaka	,,
कंदुक	,, ...	Kanduk	,,
विराम	,, ...	Wiram	,,
गार्ग्य	,, ...	Gargaya	,,
लघुशेखर	,, ...	Laghushekhara	,,
मलय	,, ...	Malaya	,,
तुरंगतीलक	,, ...	Tooranga Teelaka	,,
सांन्निपात	,, ...	Sannipata	,,

ताल.				Talams.			
§निःसारक	,, ,,	६	....	§ Nissaraka	Tala.	6	kinds
‖ रास	,, ,,	४	....	‖ Rasa	,,	4	,,
¶एक	,, ,,	३	....	¶ Aika	,,	3	,,

ताल.		Talams.	
त्रिपुट	ताल....	Triputa	Tala.
रूपक	,, ...	Roopaka	,,
झंपा	,, ...	Zampa	,,
तिवडा	,, ...	Tivda	,,
सवारी	,, ...	Savari	,,
धमार	,, ...	Dhamar	,,
ब्रह्म	,, ...	Bramha	,,
झुम्रा	,, ...	Zumra	,,
थुमाळी	,, ...	Thumalee	,,
दीपचंदी	,, ...	Deepachandi	,,
धिमातिताल	,, ...	Dhima Titala	,,
पंजाबी ठेका	,, ...	Panjabi Teka	,,
खेमटा	,, ...	Khemta	,,
आड्या चैताल	,, ...	Adya chowtal	,,

LIST OF MUSICAL INSTRUMENTS IN INDIA USED ON VARIOUS OCCASIONS.

Instruments.			Instruments.
Used on the occasions of entertainments.			
वीणा	....	....	Vīna.
बीन	....	....	Bīna.
सतार	....	....	Satār.
कछवा	....	....	Kacchavā.
सारंगी	....	....	Sārangī.
सूरसिंगार	....	....	Surasingāra.
रबाब	....	....	Rabāba.
दिलरुबाब	....	....	Dilarubāba.
सरोद	....	....	Saroda.
ताऊस	....	....	Tarusa.
स्वरमंडल	....	....	Swaramandala.
जलतरंग	....	....	Jalataranga.
तंबुरा	....	....	Tumburā.
मृदंग	....	....	Mṛidanga.
तबला व बाह्या	....	....	Tabalā or Bāhyā.
Used for Temple and other religious occasions.			
सणई	....	....	Sanaī.
अलगुजें	....	....	Alagujă.
वेणू वासरी	....	....	Vénoo Vásari.
पांवा	....	....	Pamva.
मुखवीणा	....	....	Mukhavīna.
शंख	....	....	Sankha.

Instruments.			Instruments.
मोरचंग	....	....	Mōrachanga.
सूर किंवा श्रुति	....	....	Soora or Sruti.
नागसूर	....	....	Nāgasoora.
पुंगी	....	....	Pungee.
कर्णा	....	....	Kurnā.
तुतारी	....	....	Tutaree.
शिंग	....	....	Singa.
सुरसोटा	....	....	Surasotā.
तुंतुणें	....	....	Tuntunā.
टिपरया	....	....	Tiparyā.
ढोलक	....	....	Dholaka.
खंजिरी	....	....	Khanjiree.
झांज	....	....	Jhānja.
करताल	....	....	Karatala.
टाळ	....	....	Tala.
तास	....	....	Tāsa.
धायरा	....	....	Dhayarā.
चिकारा	....	....	Chikārā.
एकतारी	....	....	Ākataree.
किन्नरी	....	....	Kinnaree.
किंगरी	....	....	Kingaree.
चोडकें	....	....	Choḍakā.
चौघडा	....	....	Chaughada.
नगारा	....	....	Nagārā.
नौबत	....	....	Naubat.
संबळ	....	....	Sambaḷa.

Instruments.			Instruments.
भेरी	....	....	Bhēree.
चिपळ्या	....	....	Chipalaya.
डमरू	....	....	Damaru.
डफ	....	....	Dupha.
कुडकुडें	....	....	Kudakudā.
तिमिरी	....	....	Timiri.
ताशा	....	....	Tāṣā.
मरफा	....	....	Maraphā.
ढोल	....	....	Dhola.
घटवाद्य	....	....	Ghata Vadya.

LIST OF SOME OF THE PRINCIPAL MUSICIANS OF NOTE IN INDIA.

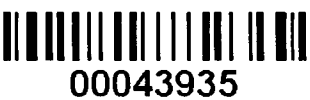
NAMES.	NAMES.
Southern India.	*Southern India.*
आत्मारामबावा.	Atmarambawa.
अवधूतराव.	Awadhootrao.
सुंटी व्यंकटराम आय्या.	Soonty Venkatrama Ayya.
वीणापेरुमाळ आय्या.	Vina Peroomal Ayya.
त्यागय्या.	Tyagayya.
शामाशास्त्री.	Shama Shastri.
त्रिवाळूर दीक्षित.	Trivaloor Dixita.
सदाशिवराव.	Sadashewrao.
कोईंबटूर राघवआय्या.	Coimbatoor Raghava Ayya.
परमेश्वर भागवत.	Parmeshwar Bhagvata.
सरोत कृष्णय्या.	Sarotha Krishnayya.
सारंगी चिंतामणी.	Sarangi Chintamani.
वीणा आदिमूर्ति आय्या.	Vina Adimoorti Ayya.
वराहप्पैय्या.	Varahappiah.
चौकसीनु आयंगार.	Chowk Seenu Ayangar.
महावैदनाथ आय्यर.	Maha Vaidanath Ayyar.
त्रिवादि सुब्रमणि आय्यर.	Trivadi Soobramani Ayyar.
त्रिवादि आनय्या.	Trivadi Anayya.
वीणा सांबय्या.	Vina Sambayya.
मेरुस्वामी.	Merooswami.
लक्ष्मणगोसावी.	Lakshuman Gosawi.
क्षेत्रीराजा.	Kshetri Raja.
फिटल पोन्नुस्वामी.	Fidle Poonnuswami.
फिटल सुब्राय आय्यर.	Do. Soobrayyar.

NAMES.		NAMES.
Southern India.		*Southern India.*
नीळकंठ अय्या.	....	Nilkant Ayya.
सूर्यनारायण शास्त्री पंडित.	....	Surya Narayen Shastri Pandit.
घटवाद्य अनंताचार्य	....	Ghatavadya Ananthacharya.
वीणा शामण्णा.	....	Vina Shamanna.
वीणा शेषण्णा.	....	Vina Sheshanna.
पल्लवी शिवराम आय्या.	....	Pallavi Shivram Ayya.
वैदनाथ आय्या.	....	Vaidanath Ayya.
रामु आयंगार.	....	Ramoo Ayengar.
उमयापुर कृष्णय्या.	....	Oomayapoorum Krishnayya.
पिचांडार कोविल सुब्रायर.	....	Pichandar Covil Soobrayyar.
शिवगंग वैत्ती.	....	Shivaganga Vaithi.
बीणा सुब्बुकुटी आय्या.	....	Vina Soobukooti Ayya.
वीणा काळास्त्रि आय्या.	....	Vina Kalastri Ayya.
छल्ल बाळकृष्णय्या.	....	Challa Balkrishna Ayya.
गणेशगिरी.	....	Ganeshgiri.
खंजीर राधाकृष्णय्या.	....	Khangir Rathakrishnayya.
मृदंग हरिराव.	....	Mrathanga Hari Rao.
मृदंग नारायणस्वामी आप्पा.	....	Do. Narayan Swami Appa.
सारंगी विरास्वामी नाईक.	....	Sarangi Viraswami Naiek.
,, दाऊदसाहेब.	....	Do. Dawood Sahib.
नाट्य वडिवेलू.	....	Natya Vadiwaloo.
,, शिवानंद.	....	Do. Shivanantha.
,, महादेवा.	....	Do. Mahadeva.
सरोत अल्लीसाहेब.	....	Sarotha Allisahib.

NAMES.	NAMES.
Southern India.	*Southern India.*
ढोलक नन्नुमिय्या.	Dholaka Nannu Miya.
बिलावर अल्ली.	Bilawar Alli.
अलबदीन.	Alab Din.
Northern India.	*Northern India.*
मिय्यातानसेन.	Miya Tansen.
मेंदूसेन.	Mendhoosen.
बहादरसेन.	Bahatharsen.
इम्रतसेन.	Imratsen.
रहीमसेन.	Rahimsen.
गुलाबसेन.	Goolabsen.
नाहतखान Originally नन्दसिंग रजपूत बिनकार.	Nahatkhan converted from Nandasing Rajpoot Binkar
चंगेखान.	Changekhan.
थोरले महमदखान.	Mahomedkhan, Senior.
धाकटे महमदखान.	Do. Junior.
बिलासबरसखान.	Bilasbaraskhan.
थोरले घसीटखान.	Ghasitkhan, Senior.
धाकटे घसीटखान.	Do. Junior.
हदूखान.	Hathukhan.
हस्सूखान.	Hassukhan.
नथ्थेखान.	Nathekhan.
नच्चुखान.	Nachukhan.
अमीनखान.	Aminkhan.
जैनुल आबिदीनखान.	Jainul Abidinkhan.

NAMES.			NAMES.
Northern India.			*Northern India.*
मुझफरखान.	....	....	Mujaffarkhan.
महमदसेन.	....	....	Mahomedsen.
खघे खुदाबक्ष.	....	....	Khaghe Khoodabux.
खघे हुसेन.	....	....	Do. Hussan.
वझीरखान.	....	....	Vazirkhan.
सदारंग.	....	....	Sadarang.
अदारंग.	....	....	Adarang.
युसफखान.	....	....	Yoosafkhan.
वारसअल्लीखान.	....	....	Varas Allikhan.
रझाअल्ली.	....	....	Razza Alli.
मियाषोरी.	....	....	Mya Shori.
देवजी.	....	....	Devjee.
गुलाबखान.	....	....	Goolabkhan.
नायक धोंधू.	....	....	Naique Donthu.
नायक बिजुबावरे.	....	....	Do. Bijubavaray.
नायक गोपाल.	....	....	Do. Gopal.
नायक हरिदासजी.	....	....	Do. Haridasjee.
खादिमहुसेन.	....	....	Khadim Hussan.
गुलामरसुल.	....	....	Goolam Rassul.
बाबा दीक्षित.	....	....	Baba Dixit.
वासुदेव जोशी.	....	....	Vasoodeo Joshi.
झिकरखान.	....	....	Zikerkhan.
प्यारखान.	....	....	Pyarkhan.
हसनखान.	....	....	Hasankhan.
निर्मुळशडा.	....	....	Nirmul Shada.
रज्जबअल्ली.	....	....	Rajab Alli.

NAMES.	NAMES.
Northern India.	*Northern India.*
बंदेअल्ली.	Bandê Alli.
बिचुखान.	Bichukhan.
गुलामअल्ली.	Goolam Alli.
अज्ञगरअल्ली.	Ajgar Alli.
हुसेनखान.	Husankhan.
नन्नेखान.	Nannekhan.
आमीरखान.	Amirkhan.
सखारामबावा काशीकर.....	Sakharambawa Kashiker.
महादेवबावा गोखले.	Mahadeobawa Gokhlay.
त्र्यंबकराव गोडबोले.	Triumbuckrao Godbolay.
विनायकराव कान्हेरे.	Vinayekrao Kanheray.
कुदवसिंग.	Koodavasing.
नासीरखान.	Nasirkhan.
जोघसिंग.	Joghasing.
लोलाकेवलकिसन.	Lolakaval Kissen.
जोरावरसिंग.	Jorawarsing.
आमीनखान.	Aminkhan.
हैदरबक्ष.	Haidarbux.
मौलाबक्ष.	Mowlabux
नानासाहेब पानाशे.	Nanasahib Panashe.
गोविंदराम सारंगीवाले.	Govindram Sarangiwala.
बिजया.	Bijaya.



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